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**NIKON'S SB-910**  
HOTSHOE FLASH



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Saturday 28 January 2012

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# Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY



TECHNIQUE

PAGE 32

## ADVANCED COMPOSITION

Michael Freeman's leading lines



AP GUIDE

PAGE 45

## CARING FOR YOUR CAMERA

Top tips for camera maintenance



TESTED

## SCAN YOUR MEDIUM-FORMAT FILM

35mm/120 Reflecta  
MidformatScan MF5000

PAGE 50



NEWS

# POWERSHOT G1 X

Canon's first APS-C compact

# THE 11FPS NIKON

# D4

FIRST LOOK  
HANDS-ON  
PREVIEW



PAGE 10



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# Contents

**Amateur Photographer** For everyone who loves photography

**IT'S FAIR** to say that Canon's G-series of flagship compact cameras has been one of the most popular and respected among serious photographers since the inception of the PowerShot G1 in 2000. They have been truly great cameras, with a single exception, but with the rise of the compact system camera (CSC), and more and more compacts using larger sensors, I couldn't help feeling the restriction placed on the G12 by its compact camera sensor. Canon's engineers have been masters of optical miniaturisation for some time, through moulded high-refractive index glasses, and it made me wonder why we weren't seeing a larger sensor in these can-do cameras.

Sensor size is a contentious issue. Manufacturers

one minute claim it's not important and the next, when they have one, they tell us that it is. I think, though, for most of us, it's obvious – larger sensors produce better images. With the pressure of the CSC market upon it, Canon had to react, and while the G1 X is not a system camera, in that its lens does not detach, it might be the first step on that road. Fuji took the lens off the X100 to make the X-Pro1, and Canon may take the lens off the G1 X to make its contribution to CSC. It could do a lot worse.



**Damien Demolder**  
Editor

## NEWS, VIEWS & REVIEWS

### 5 NEWS

Canon PowerShot GX1 ends online rumours; Sigma launches first CSC lenses; Panasonic shows 'concept' X lenses; Nikon D4 set for Olympics showdown

### 12 REVIEW

The latest books, exhibitions and websites

### 90 THE FINAL FRAME

If a copy of a work of art is indistinguishable from the real thing, asks Roger Hicks, does it really matter which one you own?

## TECHNIQUE

### 16 PHOTO INSIGHT

Cathal McNaughton explains how he took an emotive image of a soldier in Iraq in difficult shooting conditions with limited light and dust all around

## TESTS & TECHNICAL



### 10 NIKON D4

The Nikon D4 professional sports camera has a new full-frame sensor, revised ergonomics and an XQD card slot. Mat Gallagher takes a first look

### 44 TESTBENCH

Hohl Photo Traveller 16 portable softbox and Photobox wall calendar

### 45 AP GUIDE TO... CAMERA CARE

Tim Coleman explains how to avoid damage and maintain your camera equipment to keep it in tip-top condition

### 50 REFLECTA MIDFORMATSCAN MF5000

With medium format still offering higher resolutions than most DSLRs, there remains a need for negative scanners. Mat Gallagher looks at Reflecta's solution for 120 film

### 52 ASK AP

Our experts answer your questions

### 54 NIKON SB-910 SPEEDLIGHT

The Nikon SB-910 Speedlight is an upgraded version of the popular SB-900 flashgun. Richard Sibley finds out what the new model has to offer

## YOUR WORDS & PICTURES

### 14 LETTERS

AP readers speak out on the week's issues

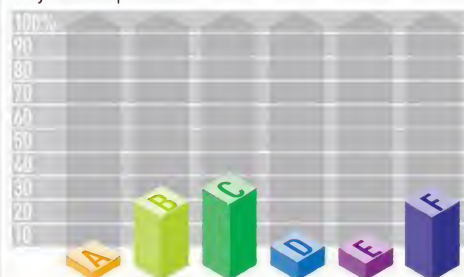
### 15 BACKCHAT

AP reader Dave Swann extols the virtues of taking portraits using window light

## THE AP READERS' POLL

**IN AP 7 JANUARY WE ASKED...**

Do you shoot portraits?



**YOU ANSWERED...**

A Yes, but only in the studio	2%
B Yes, by natural light	26%
C Yes, all sorts	33%
D I intend to start	7%
E I used to	6%
F I've never been interested	26%

**THIS WEEK WE ASK...**

Do you think it's time Canon introduced a CSC?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

### 21 DREAM COME TRUE

Following an impressive series of entries, Simona Bonanno has won this year's Amateur Photographer of the Year competition. She talks to Oliver Atwell

### 26 READER SPOTLIGHT

Another selection of superb reader images

### 42 APPRAISAL

Damien Demolder examines your images, offering words of wisdom and constructive advice

## FEATURES



© MICHAEL FREEMAN

**P32**

Find out how to use leading lines to great effect

### 32 LEADING THE WAY

Michael Freeman looks at the age-old concept of leading lines – a feature that has more possibilities than you may think

### 38 ICONS OF PHOTOGRAPHY

Although Apollo 8's mission was to orbit the Moon, its 'Earthrise from the Moon' image revealed a new perspective on the Earth, writes David Clark

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Canon G-series flagship at CES • 4:3 aspect ratio sensor

## CANON POWERSHOT G1 X ENDS ONLINE RUMOURS



**CANON** has confirmed the upcoming launch of the PowerShot G1 X, a 14.3-million-pixel model boasting the largest sensor yet for a Canon digital compact.

Touted as a 'master compact' to compete against DSLRs, and designed to deliver greater depth of field control, the G1 X is Canon's first compact camera to feature a 4:3 aspect, 14.3-million-pixel CMOS sensor, measuring 18.7x14mm.

It was showcased at the recent Consumer Electronics Show (CES) in Las Vegas.

In a statement, the firm claimed: 'Featuring the same pixel size and structure as the EOS 600D, and a surface area approximately 6.3 times larger than the sensor in the acclaimed PowerShot G12, it provides DSLR image quality in a body small enough to carry anywhere.'

Key features of the 534g camera include equivalent ISO sensitivity of 100-12,800 and a retractable six-blade aperture lens, made to professional 'EF' standards and designed to deliver the 35mm viewing-angle equivalent of a 28-112mm zoom.

The lens incorporates a '3-stop' neutral density filter, plus a '4-stop' optical image stabiliser and Hybrid IS technology intended to help combat camera shake when shooting close-ups.

'Photographers can shoot using the



ambient light in even the darkest of conditions, capturing natural shots with incredible detail and low noise – providing a powerful basis for low-light photography,' claimed Canon.

Features also include a full HD movie option, manual focusing and raw-file shooting.

Also on board is an HDR mode and 3in, 920,000-dot resolution, vari-angle LCD screen.

'The inclusion of the mode dial on top of the camera and the front dial helps provide more intuitive control of the

camera,' said a spokesman for Canon USA.

Canon claims that the G1 X can shoot six full-resolution images at 4.5 frames per second.

There is also a built-in, pop-up flash, as well as a hotshoe.

The G1 X is compatible with Canon's EOS DSLR accessories, such as EX Speedlite flash units.

The G1 X is due in UK stores from late February, priced £699. In the US it will retail for \$799.99.

A '40m waterproof' case will be available as an optional extra.

## SNAP SHOTS

● Panasonic will release four Lumix G conversion lenses this spring. The conversion lenses are compatible with the Lumix G X Vario PZ 14-42mm f/3.5-5.6 Asph/Power OIS and Lumix G 14mm f/2.5 Asph. The DMW-GWC1 Wide Conversion Lens (around £120) extends the wide-end focal length from 14mm to 11mm; the DMW-GTC1 Tele Conversion Lens (around the same price) is designed to expand focal length from 42mm to 84mm; the DMW-GMC1 Macro Conversion Lens (around £90) aims to enable close-up shooting down to 0.14m; and the DMW-GFC1 Fish-eye Conversion Lens (around £140) produces a '120°' fisheye effect.



To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

## WOODFORD PULLS OUT OF OLYMPUS COMEBACK

**OUSTED** Olympus CEO Michael Woodford, who blew the whistle on one of Japan's biggest corporate scandals, has abandoned his fight to return to the company.

Woodford confirmed to AP that he quit the fight amid the

stress the matter has caused to his family, despite being vindicated after alleging a multi-million-dollar financial wrongdoing, which Olympus admitted to last year.

Woodford now plans to sue Olympus for unfair dismissal, he

told journalists in Tokyo.

Although the Briton won support from foreign investors in his bid to return, he faced an uphill struggle to win over major, Japan-based, shareholders.

On 8 January, Olympus filed lawsuits against 19 current and

former directors in connection with the cover-up.

Olympus is seeking a total of 3.61 billion yen, plus damages for delayed settlement.

The lawsuits concern 'a breach of duty of care or other fiduciary duties' in relation to 'deferred posting of losses and related series of issues', and 'past dividend payments'.

## Do you have a story?

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## SNAP SHOTS

● A new Sigma lens, believed to be one of only two pre-production models in the world, went missing from the firm's stand at CES. Billed as the world's first 180mm f/2.8 macro lens to boast a 1:1 magnification ratio, the prized lens was unveiled at CES on 10 January, the opening day of the show. Sigma staff said they were mystified when the lens, one of three the firm showcased in Vegas, was nowhere to be found the next morning. The lens it replaces, the 180mm f/3.5 EX DG macro lens, costs more than £600 (for more on this lens see next week's News).

● Sony has shrugged off rumours it may seek a tie-up with scandal-hit camera maker Olympus, and Fujifilm refused to comment at CES. Sony and Fujifilm are among several firms reported to be interested in joining forces with Olympus, which is reeling from a massive accounting fraud. Speaking at CES, Elizabeth Boukis, senior public relations manager at Sony USA, told AP: 'We don't comment on rumours. Asked if Fujifilm was considering a strategic alliance with Olympus, Hiroyuki Saitou, operations manager of Fuji's imaging products planning division, also remained tight-lipped. Saitou was at CES to launch a new Fuji compact system camera, the X-Pro1 (see News, AP 21 January).

## Sigma reveals micro four thirds and E-mount prime lenses SIGMA DEBUTS ITS FIRST CSC LENSES



**INDEPENDENT** lens maker Sigma has announced its first lenses for mirrorless compact system cameras.

They are both prime lenses: a 30mm f/2.8 EX DN and 19mm f/2.8 EX DN will be available in versions for micro four thirds and Sony E-mount NEX cameras.

'These are the first of our [CSC] lenses,' said Sigma Imaging UK's general manager Graham Armitage in an interview with AP at CES in Las Vegas.

'The whole lens market has changed since the advent of CSC. They are a considerable influence and are affecting low-end compacts and entry-level DSLRs.'

However, it seems unlikely that Sigma will make lenses for the Nikon 1 system because its primary market is 'serious enthusiasts'. Asked if Sigma hopes Canon will enter the CSC market, Sigma's chief operating officer Kazuto Yamaki added: 'If they introduce a camera like Nikon's we have no interest.'

The 19mm f/2.8 EX DN lens features



three aspherical elements and should deliver the 35mm viewing-angle equivalent of a 38mm optic on micro four thirds cameras, and 28.5mm on the E-mount system.

Each lens uses a linear AF motor that is designed for accurate and quiet autofocus and to be ideal for shooting videos.

The linear motor, explained the firm, 'moves the lens elements directly without the need for gears or the drive of other mechanical parts'.

Meanwhile, the 30mm f/2.8 EX DN lens is designed to deliver the 35mm equivalent

of 60mm on micro four thirds cameras, and 45mm on an E-mount camera.

Both lenses include a seven-blade rounded diaphragm and Super Multi-layer lens coating to help reduce flare and ghosting.

The 30mm micro four thirds lens is set to go on sale as early as February. The others are due out in March, April and May.

Armitage said Sigma has no plans to launch a pancake lens, owing to the short back-focus issue on CSC cameras affecting quality at the edge of the image area.

Pricing has yet to be announced.

## FUJI CLARIFIES X-PRO1 SPEC



**IN A MORE** detailed workshop following the announcement of its new X-Pro1 camera (see News and Hands-on, AP 21 January issue), Fujifilm has confirmed further details about the camera.

It transpires that the rear LCD monitor has a 1.23-million-dot resolution and not the 466,000 dots originally expected, with a 0.18% reflection compared to the 0.7% seen on most screens, according to Fuji.

The firm also supplied more detail about how the optical side of the viewfinder would work. An additional lens element is placed in the viewing path for use with the 35mm and 60mm lenses and can be manually applied by holding the viewfinder selector for a few seconds.

The standard magnification is 0.37x for the wide view and 0.6x for the standard view. The projected framing lines can adapt to a range of focal lengths and ratios, and are therefore expected to allow optical viewfinder use for the forthcoming zoom lens.



## PANASONIC SHOWS 'CONCEPT' X LENSES



**PANASONIC** used the Consumer Electronics Show in Las Vegas to reveal details of a pair of new X-series zoom lenses scheduled, it seems, to be launched in the second half of 2012.

The X Vario 12-35mm f/2.8 Asph Power OIS appeared slightly ahead on a timeline shown in a sealed cabinet on the Panasonic Lumix stand, perhaps timed for the photokina show in September. A second lens, the X Vario 35-100mm f/2.8 Asph Power OIS, may arrive slightly after that.

Both lenses are designed for the Lumix micro four thirds system, which is subject to a 2x magnification factor due to the smaller sensor used. The focal lengths shown will act as 24-70mm and 70-200mm lenses would on a full-frame camera.

The X denotation, as well as

the fast and constant maximum apertures and the metal appearance of the barrels, suggests these are premium optics set to match up with the new GX range of Lumix G bodies.

Mark Robinson, product manager for Lumix cameras in the UK, pointed out that these will be the 15th and 16th lenses in the range, and that even without them Panasonic has the largest lens collection of any compact system manufacturer.





## SNAP SHOTS

● Fujifilm is set to launch an M-mount lens adapter for its X-Pro1 compact system camera. Hiroshi Kawahara, Fujifilm's operations manager for Product Planning, said the move will 'revive the old lenses from the film era'. This will allow the camera to be used with Leica M-mount as well as Fuji X-mount lenses. Kawahara was vague on the exact timing of the launch but, when pressed, said he expects it to go on sale in April, after the CP+ trade show in Japan next month.

● Sigma says the UK's Home Office has chosen its SD1 DSLR to help police forensic units solve crimes. Officers will use the on-board infrared feature to help detect traces of blood. Sigma UK refused to say how many it has sold to the Government on grounds of confidentiality.

● Tripod maker Manfrotto has launched a range of LED lights designed for photo studios and other areas requiring illumination, indoors or outdoors. There are six different models in the line-up designed for professionals and enthusiasts, priced from £39.95. Visit [www.manfrotto.com](http://www.manfrotto.com).



## Do you have a story?

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D4 to take on Canon EOS-1D X

## NIKON D4 SET FOR OLYMPICS SHOWDOWN

**NIKON** is on track to beat Canon in the race to release rival flagship DSLRs in time for this summer's London 2012 Olympics.

Nikon will next month launch the D4, a new 16.2-million-pixel full-frame professional DSLR that replaces the D3S and is designed to autofocus even in 'moonlight' conditions.

Nikon plans to debut the D4 in February, ahead of Canon's 18.1-million-pixel, full-frame EOS-1D X, which is not due to go on sale until March.

Claimed to set a new benchmark in low-light performance, the Nikon D4 boasts a shooting rate of up to 11 frames per second.

Equivalent ISO sensitivity can be extended to a maximum of ISO 204,800 and, following demands from photographers, down to ISO 50.

'This camera can truly see in the dark,' said James Banfield, Nikon UK's group support and training manager. 'This is as big a leap forward for professional photography as the D3. This is a camera created by photographers.'

The D4 is expected to go on sale in the UK on 16 February, priced £4,799.99 body only.

Nikon has also announced a new AF-S Nikkor 85mm f/1.8 G portrait lens, which is expected out in late March, priced £469.99.

The FX-format D4 borrows its Expeed 3 image processor from Nikon's recently launched Nikon 1 CSC models.

'High-speed, 16-bit processing follows the 14-bit A/D conversion to deliver submission-ready JPEGs straight out of the camera,' claims Nikon.

## NEW SENSOR

The 91,000-pixel RGB metering sensor, designed to 'meticulously analyse each scene for outstanding accuracy', plus improved 3D tracking, is claimed to be particularly useful for focusing on smaller subjects.

Nikon says it has 're-engineered' the Multi-Cam3500FX AF sensor for faster subject detection. The AF is quicker than that on board the D3S and can operate in 'moonlight conditions' – akin to '2EV', according to Banfield.

Like the D3, it offers 51 AF points, but the D4 promises a 'big jump for sports photographers' by incorporating 15 AF sensors including one cross-type sensor, with f/8 sensitivity.

This is said to provide a new level of AF detection when using, for example, a Nikon 2x teleconverter and 600mm f/4 lens.

Banfield explained that this means sports photographers won't need to carry as many lenses with them when travelling to the London 2012 Olympics – a key target market for the D4.

Using a redesigned AF control switch, photographers should be able to quickly switch AF modes without taking their eye away from the viewfinder. New AF control switches aim to allow fast repositioning of the AF point. And the focus point automatically repositions itself when the camera is switched to vertical orientation.

The D4 will be compatible with the new high-speed, high-capacity XQD memory card format, as well as traditional CompactFlash cards.

The camera also features a new, longer-life (400,000 release cycle) shutter, a top shutter speed of 1/8000sec and a '60g lighter' magnesium-alloy body.

Handling benefits over the D3 include illumination of the control buttons to help photographers in low-light conditions.

In a bid to improve the photographer's workflow, time-lapse movies can be played back in-camera, dispensing with the need for a computer.

The newcomer will be compatible with a new optional £649 WT-5 wireless transmitter that will allow the camera to be controlled remotely from an Apple iPad tablet or iPhone. Video can also be started and stopped in this way.

Other tweaks include a 'dual-axis virtual horizon' that can be viewed on the 3.2in LCD (921,000-dot resolution) monitor or on the viewfinder. The monitor itself boasts a 'vastly improved' colour range, in addition to autobrightness control.

## FOCUS ON VIDEO

To cater for the growing market for DSLR-using videographers, the D4 includes a full HD (1920x1080-pixel) movie mode and, for the first time in a DSLR, a video sound 'out' port for use with headphones.

There is also a slow-motion movie option, delivering 60/50 frames per second.

Video length has been expanded to a 29min 59sec record time and equivalent ISO sensitivity of 200–204,800 also applies to video recording.



## TECHNICAL COMMENT

Mat Gallagher Deputy editor



The Nikon D4 answers a very specific need – that of the professional sports photographer. However, with its specification it is bound to appeal to a much wider audience. For those photographers who demand high-speed shooting in low light, such as fast-moving sports or wildlife, the D4 competes with just one other camera: the Canon EOS-1D X.

The D4's sensor has a lower resolution, but only by fewer than 2 million pixels, and both sensors are full-frame CMOS units. The EOS-1D X's burst rate is also faster, particularly in its 14fps high-speed mode, but for continuous AF use it gains only 1fps.

To the D4's advantage, it will be cheaper by nearly £400 and be available nearly a month earlier. The extra sensitivity of 15 AF sensors means that users of f/4 lenses with 2x teleconverters will still have autofocus control. Based on estimations of the Canon EOS-1D X, the D4 will also weigh less, but the real test will come in their performance and image quality.

Nikon claims that the Expeed 3 processor delivers 'cleaner movie files even using very high ISO settings'.

The camera's claimed ability to offer a 'live view feed without compression' (at 1080x720 pixels, via the HDMI port) is designed to be suitable for broadcast purposes.

Nikon claims that, despite the camera's new 'lower-capacity battery', it will outperform the D3S in continuous mode to deliver around 5,500 frames. Higher-capacity batteries are now banned under Japanese law.



AP  
THIS  
WEEK  
IN...

1955

Colour photography may have been all the rage, but there was little sign that interest in black & white was dwindling this week in 1955. AP put the continued popularity of monochrome down to the fact that while 'a colour transparency may be an almost perfect reproduction of the original scene, it can seldom be anything more'. Black & white allowed the photographer to stamp their 'personality' on the final print more easily. 'There is more latitude in the negative-positive colour processes, but as yet no pictorial technique extending beyond the choice, arrangement and lighting of the subject has been developed.'



## CLUBNEWS

Club news from around the country

### LONDON PHOTOGRAPHIC MEETUP GROUP

The group is due to host a talk by photographer Damien Lovegrove on 4 February. Tickets are expected to cost around £20. For details visit [www.meetup.com/londonphotos](http://www.meetup.com/londonphotos).

### VAN CAM CAMERA CLUB

The South Wales-based Van Cam Camera Club has built up a membership of more than 80 members since it was set up just over a year ago, reports Wales Online. The club, which is based in Caerphilly, meets on Thursday evenings (7pm-9pm) at the Van Community Centre, Porset park, Caerphilly CF83 2YD.

## SNAP SHOTS

● Kenro has launched the Nissin MF18 Macro ring flash, which is designed for portrait work in the studio or on location. The AA-battery-powered MF18 has a GN of 16m @ ISO 100 and includes a wireless TTL function designed to allow the use of slave flash units. The device is designed to provide an even spread of light, 'end overexposed images' and remove 'ugly shadows'. The MF18 will fit lenses from 49-82mm with mount adapters. Sizes 52mm, 58mm, 62mm, 67mm, 72mm and 77mm are included while 49mm, 55mm and 82mm are optional extras. Available soon in Canon and Nikon fits, the Nissin MF18 Macro will cost £359.99. Call 01793 615 836 or visit [www.kenro.co.uk](http://www.kenro.co.uk).

● AP readers can qualify for an extra 10% off Portrait Professional 10 retouching software if they quote the code 'AP2411' when buying online. The software currently costs £29.95 for the standard edition, which is less than half its normal price, say makers. It boasts face, skin and hair retouching options. For a free trial, visit [www.portraitprofessional.com](http://www.portraitprofessional.com).



### Do you have a story?

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## Travel Photographer of the Year 2011 UK-BORN PHOTOGRAPHER CLAIMS TRAVEL TITLE

**A FORMER** professor of the University of California has triumphed in the 2011 Travel Photographer of the Year (TPOTY) competition.

Louis Montrose, who was born in London and now lives in the US, won the annual contest with two 'striking and very different portfolios'.

One documents life in Burkina Faso in West Africa (see above) and the other a festival in Oaxaca, Mexico.

Louis won a £1,000 cash bursary and prizes that included

Adobe image-editing software.

UK winners include Philip Lee Harvey, who won honours in the Best Single Image in a Portfolio category, and Stuart Dunn, who scooped top spot in the One Shot, Wild Moments section.

The Young Travel Photographer of the Year was 17-year-old Arne Hansen from Germany.

The best images from TPOTY 2011 are due to go on show at the Royal Geographical Society in London from 21 June-19 August.

## TRUE STORY BEHIND STAMP SHOOT

**ARMED** with a bin bag, a photographer became a cleaner for one of the most important commissions of his life – to shoot 10 Downing Street for a first-class stamp.

Landscape photographer and AP Photo insight contributor David Noton was at the PM's abode to shoot a picture of the famous address for a stamp released by Royal Mail.

Speaking about the commission, David told AP: 'I spent a very enjoyable afternoon in Downing Street, waiting for the window and doorway lights to come on.'

However, after a leisurely tour of Number 10 David came back down to earth when he realised a massive clean-up was needed to ensure leaves littering the doorway didn't ruin the photos.

David said he and stamp designer Robert Maude 'were down on our knees on the doorstep with a bin

bag picking up leaves'.

David captured the picture (below), which went on sale last year as a first-class stamp, using a Canon EOS-1Ds Mark III and 24mm lens.

Asked if there were any other hurdles to overcome for the stamp series, launched last year, he told us: 'All the pictures had to be very simple because they had to work as small reproductions.'

The stamps also feature images by landscape ace Charlie Waite.

Other subjects include the Angel of the North, Blackpool Tower and Harlech Castle.





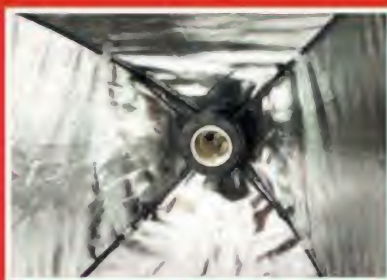
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AP hands-on

# Nikon D4

This professional sports camera carries a new full-frame sensor, has revised ergonomics and an XQD card slot. **Mat Gallagher** takes a first look at the Olympic contender hoping to lead in 2012

**PROFESSIONAL** DSLRs often appear to be more like finely tuned machines than cameras, much like a highly trained athlete compared to a casual gym-goer. The photographers who use these machines are under pressure to capture the defining moment of the event and send it back to the picture desk within minutes. Such time-sensitive demands mean the camera needs to be flawless in its performance, as missing the shot or getting it wrong isn't an option. These pro DSLRs are workhorses and contain the most advanced camera technology to ensure they never miss a beat. Being an Olympic year, the professional camera brands are keen to ensure their latest cameras are ready for the hundreds of photographers who will

be documenting the Olympic Games in London. The D4 is Nikon's offering.

In October last year Canon announced the EOS-1D X as its replacement for the professional EOS-1D series, but with a lead time that meant the new cameras wouldn't be available until March – just in time for the Olympics. Nikon's latest offering will go head-to-head with the new Canon, although it will be available earlier and at a lower price.

The new D4 officially replaces the D3S. The studio-based D3X remains, so we should see a D4X in the near future.

Like the previous D3S, the D4 has a full-frame, 35mm sensor. Measuring 36x23.9mm, the 16.2-million-pixel, FX CMOS unit is brand new, with fast



**Above:** The dual card slots for CompactFlash and the new high-speed and high-capacity XQD memory

read outputs for quicker data transfer – something that seems to have been a priority at every stage of this camera's development. Accompanying it is the new Expeed 3 processor that debuted on the Nikon 1 compact system cameras (CSCs). With this physically larger sensor, the processor enables up to 11fps rather than the 60fps on the CSCs, but this is more than sufficient for even the fastest sports. It is the length of the burst that matters and here it is certainly no slacker. Using the new XQD cards, Nikon claims that up to 98 raw files can be shot in one burst, which is equivalent to almost 9secs continuous shooting.

Previous Nikon models have performed very well in low light, and the D4 promises to be even better. The ISO range has been extended to offer a top setting of ISO 12,800 and a Hi 4 equivalent of ISO 204,800. Slow shooting has also been considered with a Lo 1 equivalent of ISO 50. It is a shame the low settings don't extend to ISO 3 or similar, although this would be more useful on a camera aimed at landscape photographers. Not only can the camera shoot in extreme low light, but Nikon claims it can also continue to autofocus in these conditions.

The newly adapted MultiCAM 3500fx AF system uses 51 points, including 15 cross-type, and an improved focus-tracking system. This is claimed to work in -2EV conditions, or the equivalent of moonlight.

Changing AF mode is now an easier process, requiring only a press of the AF switch, as used on the D7000. An indicator of the chosen mode is shown in the viewfinder by the pattern of AF points to allow you to change modes without moving it away from your eye.

In contrast to Canon's latest AF system, 15 of the focus points have sensitivity at up to f/8, which means that even when using f/4 lenses with a 2x teleconverter, the AF system will still function effectively. For travelling photographers this means that more compact f/4 units can be carried, rather than the hefty f/2.8 lenses.

The metering system is the new 3D Color Matrix Metering III. It uses 91,000 pixels and offers more advanced scene recognition, and face detection that is

## AT A GLANCE

- 16.2-million-pixel, FX-format (full-frame) CMOS sensor
- Expeed 3 image processor
- Nikon F mount
- ISO 100-12,800 (ISO 50-204,800 expanded)
- 51-point Multi-CAM3500FX AF system
- 3.2in, 922,000-dot LCD monitor
- Dual-storage slots for CF and the new XQD cards





claimed can detect even the 'smallest' faces in a scene. The new Kevlar/carbon-fibre shutter is tested up to 400,000 cycles with shutter speeds from 30–1/8000sec and up to 1/250sec flash sync.

Although the D4 doesn't look hugely different from its predecessor, there are some significant changes to the operation and handling. At 1,340, the magnesium-alloy body of the D4 is now lighter than that of the D3. As well as the AF button already mentioned, two jog pads now feature, primarily for focus selection and menu navigation while holding the camera horizontally or vertically. In fact, the arrangement of the key buttons is perfectly mirrored for a vertical and horizontal grip, and the chosen AF point will move accordingly as you rotate the camera. To aid working in the dark, the D4 also features illuminated buttons both on the back of the camera and on the top plate, which can be turned off in the menu if not required. More subtly, the shutter button now sits at a great 35° angle, rather than 28°, for a more comfortable press, and is accompanied by a dedicated movie-record button.

The virtual horizon indicator is available through the viewfinder as well as on the rear screen, making use of the AF points and the exposure compensation slider for the axis. With the projection possibilities available, however, it would have been nice to have the full *Top Gun*-styled level as seen on the LCD overlaid on the viewfinder.

The rear screen is a large 3.2in (8cm), 921,000-dot LCD, but more importantly the colour gamut has been extended to almost match sRGB colour space and that of most monitors. The auto adjustments can control the brightness, saturation, contrast and gamma to ensure the preview remains accurate, while a new gel resin between the screen and glass helps eliminate reflections and fogging.

The dual memory slots take

**Above: The top plate features a new direct video-record button next to the shutter release**

**Right: The layout of the control dial, AF button and thumb-pad controller are identical in both vertical and horizontal holding positions**

**Below: Deputy editor Mat Gallagher gets hands-on with the Nikon D4 camera at the London launch**



**'Not only can the D4 shoot in extremely low light, but Nikon claims it can also continue to autofocus in these conditions'**

CompactFlash and the brand-new XQD format. XQD promises groundbreaking transfer speeds and capacities to outclass even the very latest CompactFlash from the outset.

Other functions of interest include time-lapse movie creation, HDR imaging, in-camera editing and a choice of three crop modes: FX (1x), DX (1.5x) and 1080 HD (2.7x), allowing you more options from your lenses in video or still shooting.

Although the D4 is aimed primarily at the stills photographer, Nikon has recognised the need of professionals for video and has upped its game accordingly. The camera features full HD (1080p) video at 30fps, 25fps or 24fps and slow-motion 60fps at 720p.

The microphone input has 29 adjustments for fine-tuning and it is the first DSLR video camera to feature a 'headphone out' for monitoring sound. The full ISO range is available for video use with a clip time of up to 29.59mins.

For broadcast, uncompressed 1080i video can be outputted live from the HDMI port, while still recording compressed to a card. Still images (at 2 million pixels) can also be captured during filming.

A new WT-5 wireless transmitter unit is available separately. It is smaller than the previous WT-4 and now takes its power from the camera rather than requiring a separate battery. Wireless remains a separate add-on, partly due to the added signal strength. The magnesium-alloy body of the D4 would restrict the signal compared to the polycarbonate housing of the adapter. Using this device it is possible to access the camera's controls via a standard web browser on a laptop, tablet or smart phone. This allows control of the shutter, shooting mode, focus and other functions remotely, without additional applications or software.

The D4 features a new battery, with lower power than that used in the D3 and D3S due to new Japanese restrictions on lithium-ion units. With standard CIPA testing, this has resulted in a decline in the battery's lifespan, from 4,200 to 2,600 shots. However, when used in burst mode Nikon claims a much greater 5,500 shots per charge.

Although the D4 is not aimed at the amateur audience, the specification will undoubtedly be of interest – especially as the advanced features found on professional cameras often trickle down to consumer DSLR models.

The Nikon D4 goes on sale on 16 February, priced £4,799.99 body only



# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK

## Earthflight

By John Downer  
BBC Books, £30, hardback,  
240 pages, ISBN 978-1-84-607973-3



**RELEASED** to coincide with the BBC series of the same name, John Downer's book is a wonderful exploration of the world through a bird's-eye view – literally. Using state-of-the-art technology, Downer and the BBC film crew were able to capture the incredible airborne journeys of our feathered friends. The book collects 200 images from the series and spans the world in an attempt to view the Earth from this incredible perspective. *Earthflight* follows the migratory routes of a host of species as they travel the world, meaning that many of the images on display are genuinely breathtaking. Yet the book isn't just dependent on its images, as there is also a fascinating look at how the series came together that shows the absolute dedication of the crew behind the awe-inspiring images.



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<http://vervephoto.wordpress.com>



**WHAT** is the definition of 'verve'? Helpfully, Verve Photo explains that it's 'endurance, fire, force, gumption, gusto, intensity, moxie, passion, spunk, stamina, strength, toughness, vigour.' It's a bold word that acts as a striking statement of intent for this excellent site.

Verve Photo is the brainchild of photographer and photo editor Geoffrey Hillier. The site features photographs and interviews with the photographers who Hillier deems

to be the most challenging and significant contributors to the contemporary documentary scene. The principal aim is to remind viewers of the enduring power of the still image to witness, inform and entertain. Each entry features a single powerful image, an explanation of its context and a helpful biography of the photographer. The obvious virtue of any site like this is not only to introduce us to a new photographer, but also to raise awareness of issues that fall under the radar of mainstream news.



WEBSITE



© AKIKO TAKIZAWA



## EXHIBITION

**Over the Parched Field**

By Akiko Takizawa. Until 1 March. Daiwa Anglo-Japanese Foundation, Daiwa Foundation Japan House, 13/14 Cornwall Terrace (Outer Circle), London NW1 4QP. Tel: 0207 486 4348. Web: [www.dajf.org.uk](http://www.dajf.org.uk). Open Mon-Fri 9.30am-5pm. Admission free

**IN THE** volcanic mountain area of Osorezan in Aomori live a traditional and tight-knit society, one that struggles every day against the severe natural environment that they call their home. It's not exactly the kind of place one would expect to find visitors, yet this region is frequently visited by the relatives of the recently deceased. Once there, they attempt to contact their loved ones through a medium. It's an idea that speaks strongly

of the blurring between life and death in Japanese culture and it's something Takizawa has explored in her strange monochrome images. Takizawa takes her own feelings of detachment from the world and uses them to approach the subject in a very individual way. The images are as ghostly as their subject matter, with mist and grain often obscuring what is going on in the frame, but this all adds to the overall power of the work.



## BOOK

**Nikon: A Celebration**

By Brian Long, Crowood Press, £40, hardback, 240 pages, ISBN 978-1-84797-079-4



**THIS** book is a real treat for Nikon enthusiasts. The newly revised and updated edition is a fascinating history of one of the world's leading camera manufacturers and a pleasure to read. Any suspicions that the book is nothing more than a promotional catalogue soon abate as you navigate your way through the copy, dense as it is with meticulous detail and

research. The history of the firm makes for an excellent story and the detail about camera will be of interest to more than just collectors. Yet *Nikon: A Celebration* is more than just text because the images are also a real pleasure. Just the cameras themselves are enough to enjoy, but to also see the promotional advertisements and vintage posters adds a real level of fascination. This is a great book.

# CONDENSED READING

## A round-up of the latest photography books on the market



● **CHAMBERLIN, POWELL & BON** by Elaine Harwood, £20

The fine little book attempts to rectify the unfair virtual anonymity of Chamberlin, Powell and Bon, three architects who designed London's landmark Barbican venue. The history of all three men is fascinating and the images do true justice to their work. Worth a look.



● **BAFFIN ISLAND: THE ASCENT OF MOUNT ASGARD** by Alastair Lee, £25

Mount Asgard in Canada's Auyuittuq National Park is a truly breathtaking landmark and Alastair has done the location real justice with this excellent book. The images are stunning and the brief yet informative text is a pleasure to read.



● **THE ART OF OFF-CAMERA FLASH PHOTOGRAPHY** by Lou Jacobs Jr, £24.99

There are plenty of books about off-camera flash on the market, so what makes this book stand out above the others? Well, as an introduction to the method it's a good place to start, but for anyone looking for a more advanced and accessible volume it may be better to look elsewhere.



● **FINAL THOUGHTS: ETERNAL BEAUTY IN STONE** by John Thomas Grant, £27.50

Death. You can't escape it, but don't let that get you down. This sensitive and strangely moving book takes a look at the odd beauty of death, particularly with regards to our final resting places. John Thomas Grant's journey is an interesting one and his images bring a melancholic beauty out of what could easily have been a grim subject.



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### THANKS TO JESSOPS...

At the end of last year my son got married in Torquay, Devon. I had my favourite camera, a Canon EOS 5D Mark II, with me and I was ready to shoot hundreds of wonderful photographs of my son's special day.

On the morning of the wedding I awoke at around 6am and looked out of my hotel window to see a fantastic view of the bay with the moonlight shining on the water. I grabbed my camera, switched it on – the camera was dead.

With just a few hours to go to the wedding and after various attempts to revive the camera, I decided to try one last thing – run like mad to the town and find a camera shop that was open. Jessops was the first retailer I found, so I went in and headed for the nearest sales assistant. After talking to a very helpful and knowledgeable young man called Dave Brine, who examined the camera, we both came to the conclusion that nothing could be done.

Dave then asked me what I needed the camera for, so I told him it was for my son's wedding in about two hours. He offered to lend me his Canon EOS 7D – which was at home, 30-minutes' drive away. He wouldn't get there and back in time, so he called his partner and asked her to jump in her car and bring it to the shop.

The wedding went perfectly and thanks to Dave I was able to use my lenses and take a few hundred shots. I then returned the camera.

As this service was way beyond what most people and companies would offer, I would like AP readers to know that there are some very special people out there who love their photography. Thanks, Dave – you saved my day.

**Martin Hayes, Berkshire**

**What a nice man. If there were ever an argument for human cloning, Dave is it – Damien Demolder, Editor**

## Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

## Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

\*IN A CHOICE OF COMPACT FLASH, SD OR MEMORY STICK

you can imagine, leads to endless rows with professional wedding photographers. However, the parishioners democratically voted to ban photography and, unless they change their minds, that's that.

I am an active member of my church. I take photographs that are used in the parish magazine, on the website, on calendars and for publicity material, but despite this, I always make a point of asking permission before I even take my camera out of the camera bag. I have learned that while photographers are pretty safe in most naves, photographers should approach altars, lecterns and fonts with extreme care. Do resist the temptation to rearrange objects and decorations. Their present arrangement might not suit your planned composition, but their positioning is probably highly symbolic.

If you want freedom to use your camera in a private space like a church, why not ask first or visit at times like festivals (when photography is encouraged). Alternatively, visit a church in the care of the Churches Conservation Trust ([www.visitchurches.org.uk](http://www.visitchurches.org.uk)) or English Heritage ([www.english-heritage.org.uk](http://www.english-heritage.org.uk)), or pay for a photo pass to your local cathedral.

**David Price, Wolverhampton**

**I'm not sure what Rachel assumed, but in fact there is an automatic right to take pictures in a private place unless you are expressly made aware that the owner does not want you to.**

The issue here is the hostile reception she got, especially from a person who professionally encourages peace, harmony and good will. Religious places are designed, in spectacular fashion, to be impressive, as they are tributes to the glory of the gods they serve. That people want to take pictures is tribute to that and is a positive, not a negative, point.

The next time your parishioners discuss the ban on photography during weddings, ask them to consider how many photo albums exist that do not contain an aid to the memory of the most solemn moment of the wedding. Their rule excludes God from the story of the day for ever more. Wedding photography isn't just about idiots running up and down the aisle with a flashgun – it's about keeping the most important parts of the day fresh in the mind, and it can be done discreetly – **Damien Demolder, Editor**

### NO AUTOMATIC RIGHT?

While I was saddened to read about Rachel Cheer's experiences while taking photographs in a church (AP 10 December 2011), people have to remember that a

church is a private space and that we don't have an automatic right to take photographs inside any private space.

In my church, no photographs are permitted during religious services, which

### What The Duck



<http://www.whattheduck.net/>

### LONG-TERM STORAGE

I was surprised that your article *Future proofing*, AP 7 January, mentioned only the DVD-R format and not DVD+R. Before I switched to a digital camera 18 months ago, I undertook a search on the internet to find which back-up system I should use. I couldn't find estimates of the lifetime of DVD brands and formats, but I did find information that seemed sound, claiming that DVD+R is superior to DVD-R for various reasons, including thorough error protection. Since then I've been using DVD+R.

I would welcome an authoritative verdict



## STILL STILT FISHING

In AP 17 December 2011, David Noton states in his *Photo insight* column that he was told there have been no stilt fishermen in the part of Sri Lanka he visited since the tsunami of 2004. The photograph (right) was taken in May 2010 with my Olympus E-420 and 300mm lens in Sri Lanka. While there was a man on the beach who appeared to be with the fishermen, he did not ask for money or approach us so I can only assume that the men were actually fishing and not posing for the tourists.

Martyn Tuckwell, Northumberland



on whether DVD-R or DVD+R is likely to be more reliable for long-term storage in a future edition of AP.

I save my images onto two sets of DVDs, so I can always keep one away from our house in case of fire. I also check my DVDs periodically to ensure they can still be read.

Chris Newman, Hertfordshire

As with many new forms of technology, there became two main standards for DVD, with various manufacturers backing each. The differences between DVD-R and DVD+R come in how they are written, making the two formats incompatible. Although some have claimed the + format to be superior due to the error-checking processes it uses, there is actually little between them. Most modern DVD writers and readers are capable of using both formats, so what is worth looking at is the material used – gold discs will not corrode like silver or silver alloy versions. However, all use a dye-based layer for the data that will degrade naturally over time. Manufacturers claim life expectancies of 30-100 years, but as this depends on storage conditions it is always best to err on the side of caution – Mat Gallagher, deputy editor

## THANKS FOR THE IDEA

I have just read Heather Angel's *Photo insight* article in AP 14 January about using focus stacking for images of plants. I have seen macro shots of this technique before, but have never thought of trying it.

The picture of a love-in-the-mist flower taken by Heather is absolutely stunning. I have now ordered a focusing rail and downloaded the software for the stacking process so I can try it out for myself.

Colin Sargent, via email

## ANGELS AND DEMONS

Regarding the letter from Nigel Cox in Ask AP 7 January about taking photographs at Monkey World, I think there is a further issue here. The statements that visitors may only take photographs 'as a reminder of your visit to the park... for personal use only,' and, 'You may not use photographs or videos

taken of our primates, staff or park, for any commercial purposes' need clarification. Does this mean that you may not enter any photos that were taken at Monkey World in a competition, even one without a prize? If you wanted to send such a photograph to AP for a critique, would that be permitted? Would you be allowed to show photos taken there to a neighbour or a friend without being in breach of Monkey World's rules?

There is a danger that such terms and conditions could be self-defeating. Surely any activity that helped publicise Monkey World would be good for the company in the form of free publicity? Surely it would make more sense if it said simply, 'You mustn't sell any images taken on the premises or use them for commercial profit.'

It seems to me that far too many organisations now see demons everywhere and fail to recognise the angels!

Keith Longmore, Norfolk

## THE IDEAL VIEWFINDER?

I couldn't believe my eyes when I read about Samsung's plans at the end of last year to produce a flexible electronic screen that is transparent. Apparently, it will appear in mobile phones in 2012, although why the company feels that we need flexible screens is beyond me.

However, such material must be capable of producing the perfect viewfinder for cameras, as it is optically transparent, yet able to display information or images when needed. Bring it on!

And if Damien Demolder is discussing sensors with manufacturers (*Letters*, AP 10 December 2011), why doesn't somebody produce a sensor that is slightly curved? There would be no need to angle the microlenses at the edges of its surface to help capture light at wide angles.

Melvyn Dover, Dorset

If I could unroll a 20in screen from my camera bag and plug it into my camera, I would, Melvyn. I asked Samsung for this about five years ago, but I appreciate these things take time.

A curved sensor might make image stabilisation tricky for in-body systems – Damien Demolder, Editor

# BACK CHAT

## AP reader Dave Swann recalls taking window-light portraits with a Zenit-B in his garden shed

**THE WORDS** 'window-light portraits' (AP 7 January) suggest an age before electronic flash, tungsten lighting and the ubiquitous flash broly. Many was the time I shot such pictures using a simple set-up of a Zenit-B with 58mm standard lens, and two pieces of hardboard onto which I'd stuck a few polystyrene ceiling tiles painted with white emulsion. They made perfect reflectors, and when the weather was on my side I achieved some nice images near the large bay window in my living room.

A neighbour who was moving house offered me his old garden shed. Once I'd transferred it to my garden, I set about adapting it for daylight portraits. I fixed a 3ft sq of see-through frost-effect plastic as a window on each side of the shed. In the roof I fitted another piece, which gave lovely soft overhead light. With a stool immediately beneath for my subjects, I was able to control the light with dark-coloured towels on each 'window' or a suitably placed reflector where required. With my tripod-mounted camera set up just outside the shed door, I was quite thrilled with my garden-shed 'studio'. The result was beautiful, soft, diffused daylight portraits far more pleasing than those taken using flash.

Using b&w film meant I could also experiment with a couple of old Photax tungsten lights, too. But some of my best shots came from making use of diffused daylight. It's cheap, effective and can produce great results.

AP's *Icons of photography* series recently highlighted the work of the wonderful Jane Bown (AP 26 November 2011). Anyone who doubts the power of available-light portraits need look no further than Jane's 1/60sec at f/2.8 method of working. Jane decided long ago that despite the awesome array of lighting equipment available, nothing beats the ultra-simple approach of daylight.

When I switched to using colour slide film, mainly for portraits of the kids, I eventually settled for 3M 640 ASA tungsten-balanced film with which I employed two 500-watt tungsten cine lights. I would bounce these from the ceiling or filter them through an umbrella. As a continuous light source they enabled me to see exactly what I was about to capture on film before taking the shot. However, the heat from the lights was excessive, particularly during the summer. And in hindsight, 25 years later, the graininess of a 640 ASA film wasn't ideal for portraits of children.

My garden shed was blown down a few years ago, but I'm thinking of constructing another, especially as we have three photogenic grandchildren.

I've also recently bought an old Pentax Spotmatic F with a 135mm Takumar lens and have a dozen cassettes of Ilford HP5 in my freezer. All that, plus AP's aptly timed feature on window-light portraits tells me that the gods are directing me towards using the daylight they so generously provide for free.



BRINGING  
YOU ESSENTIAL  
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# PHOTO INSIGHT



## CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen

**Cathal McNaughton recalls the limited light and copious dust that caused difficulties when taking this emotive image of a soldier in Iraq**

**I TOOK** this picture in Iraq about four years ago. It shows British soldiers on patrol in Basra shortly before the British Armed Forces' handover of Basra province to the Iraqis on 16 December 2007. I was in Iraq for about a week or so, and I got to know the soldiers as well as I could in that short space of time. You do get to know people slightly quicker in these sorts of situations.

We were in the back of an armoured personnel carrier, travelling through Basra. The soldier is looking up through the skylight in the roof and is just about to stand up to see what is going on outside. The moment he stands up he is potentially a target. You can only wonder what is going through his mind. You could interpret the fact he is looking up to the light in lots of different ways, but ultimately I don't know what's going on in his head. Whatever he is thinking, it's private. This personal moment could be indicative of the wider conflict – he could be anybody's son, husband or brother. The soldier represents those moments experienced by many other servicemen and women – he is, in a way, everyman.

It was really quiet in the vehicle at this time as nobody was talking. The soldiers and I would have been chatting beforehand – when we were being briefed before going out on patrol, for example – but right then it was silent. You are sharing an experience that not many members of the public will go through, so there is a kind of shared bond between you and the soldiers.

This image asks a lot of questions and you couldn't give a definitive meaning to it even if you wanted to. I was just trying to convey how daunting a task it was being a soldier in Iraq at the time. The soldier looks very pensive and I wanted to capture his expression.

I like the way the light is falling on his face and that, although there are two people in the frame, you can only see one of their faces. The other soldier has his head down and is almost completely shrouded in shadow. You can surmise that both are deep in thought, perhaps thinking about home, or the patrol.

As a photographer in a situation like this, lots of things are going through your own mind. I would have been concentrating on

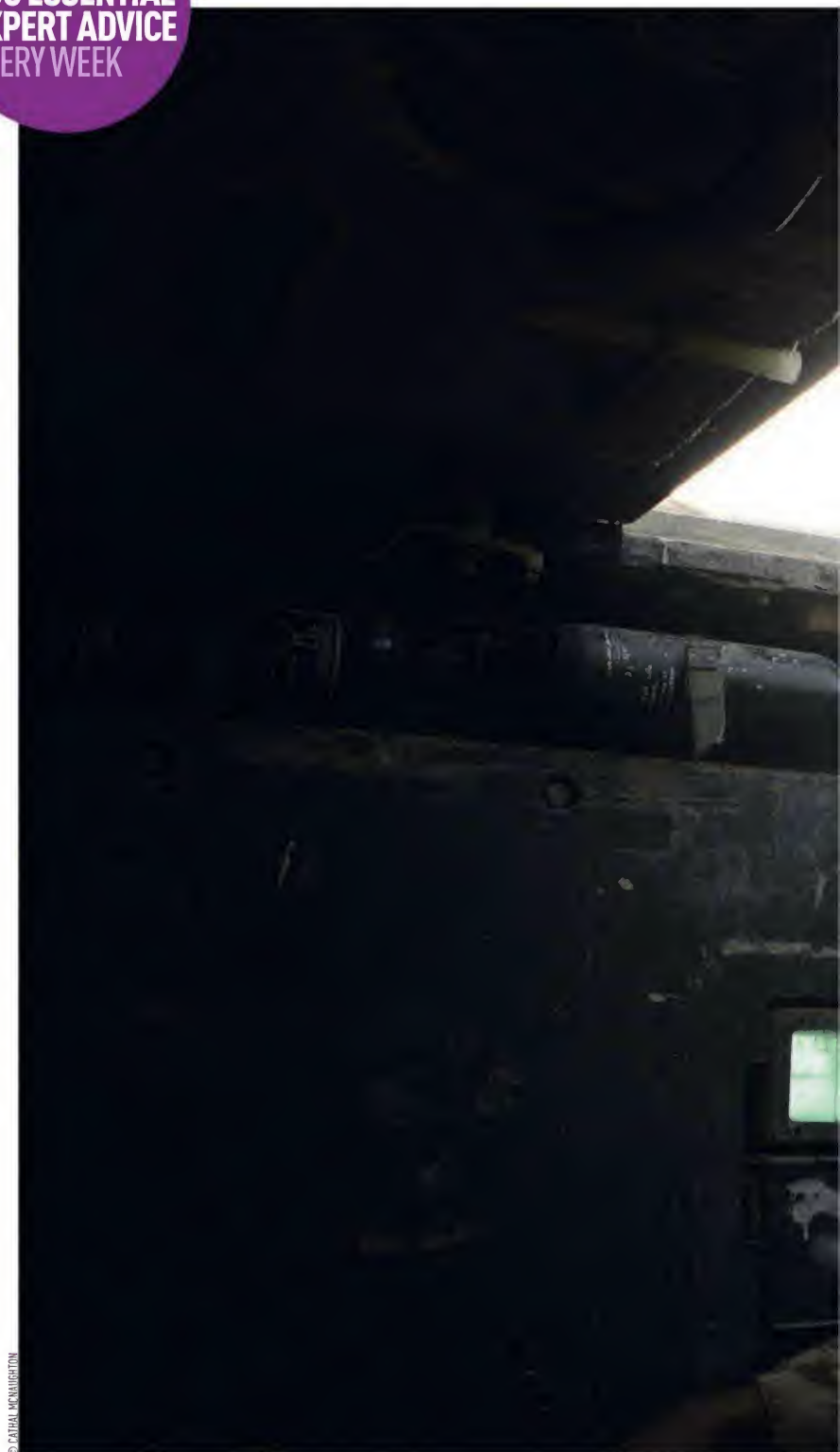
the technical side of creating the image, such as making sure the exposure was right. As I had already taken an exposure reading for the top of the helmet, I knew what the exposure would be so it was just a question of waiting for the soldier to look up.

The vehicle was dark inside, making it difficult to take any shots at all. In addition, the terrain was very bumpy and rough – so not really conducive to taking photographs. Whenever the soldier looked up towards the light, I took the opportunity to fire off a couple of frames.

I took the minimum amount of equipment with me so I could travel light. I was wearing full body armour like the soldiers (although I wasn't dressed in camouflage gear). I was using two Canon EOS-1D Mark II cameras, one with a 70-200mm lens attached and the other with a 16-35mm lens. I knew there wouldn't be much room to manoeuvre inside the vehicle, so I'd purposefully taken my wideangle lens with me.

As soon as you take the lens off your camera in a desert environment, dust

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gets onto the sensor. Consequently, you can't change your lens when out on patrol. This goes for the entire duration of the tour because the dust is everywhere. The only solution is to leave the lenses on the cameras.

It is my job to photograph what is in front of me as honestly as I can, but there has to be a sensitivity towards the subjects, too. There's a fine line between trying to respect the soldiers' feelings and their space, and recording what's going on. Generally, the soldiers want people at home to know

what is going on – to see what they are going through and how hard it can be. If you can get it across to the soldiers that you are there to record what's happening and don't have your own agenda, they are happy for you to be there. If they don't want you taking their picture, they'll soon let you know. These guys have other things to think about anyway, so they forget about you quite quickly. I generally like to fade into the background as much as possible so I can get on with my job.

You have to work hard to capture the

atmosphere in a still image of what it is like to be in a situation such as this. However, the power of the photograph remains – a single image can grab the attention of the viewer, perhaps more so than rolling news, which we can sometimes become desensitised to. People can look at a photograph in their own time, come back to it, ponder what it is they're looking at and think about what the picture makes them feel. The viewer has more control over when and how they view that image. **AP**

**Cathal McNaughton**  
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# Dream come true

Following an impressive series of entries, Italian photographer **Simona Bonanno** has won this year's Amateur Photographer of the Year competition. She speaks to **Oliver Atwell**

**IT'S BEEN** a tough 12 months for the judges of AP's annual Amateur Photographer of the Year competition. Every year the entries get better and better, with photographers from all over the world sending in their interpretations of the month's theme. The 2011 winner had a difficult act to follow, as Ireland-based photographer Sean Slevin's technically accomplished images saw him top the overall competition in 2010. However, 2011 belongs to Italian photographer Simona Bonanno, who wins £5,000 worth of Canon photographic equipment.

'I'm so happy,' says Simona from her home in Italy. 'Winning APOY is, obviously, a great honour. Until the last round I thought that being first in this competition was a pipe dream. It was challenging, stimulating and exciting, and it allowed me to mature photographically through each round. I also learned a lot by examining the photographs of the other competitors.'

However, 2011 wasn't the first year that Simona had tried her luck in the competition. In fact, this is the second year that the APOY judges have seen her images. 'APOY was something that I came across by chance on



## Round 4

Simona's simple yet effective macro shot of grass (Macro in nature)



Round 2



the internet,' says Simona. 'That was in 2010. It was frustrating because by the time I discovered the competition, it was already the penultimate round. I ended up coming third in that round, though, so I knew I had to make sure that I entered from the start the following year.'

Simona entered every round in 2011 and her consistency paid off. She was placed in the top 50 for all ten rounds, winning round 5 (Creative wildlife), and coming third in rounds 2 (Inside a building) and 9 (Black & white).

'I was really impressed by the choice of themes for each month,' Simona continues. 'There was enough information to give you an idea of what the judges wanted to see, but also enough scope to interpret the themes in an individual way. Seeing my images share space with so many different interpretations of the same theme was inspiring. The images from all the other entrants were very strong.'

### IN THE BEGINNING

Simona was born in Messina, Italy, in 1974, to a family firmly entrenched in the arts. As a result, her passion for all things creative was in many ways predestined.

'A large majority of my family were and still are involved in the arts,' says Simona. 'My grandmother was a painter, as was my grandfather. Other members of my family have jobs like photographers and interior designers. It was my mother who gave me my first camera, a Nikon F3. What appealed to me about photography right away was

**Simona's shot taken inside a cinema and featuring her aunt and grandmother (Inside a building)**

the ability to freeze a single moment – to be able to capture a fraction of time for ever is a magical notion. But that leads onto the other thing that fascinates me – photography's tenuous relationship with reality. Things in photographs seem almost unreal. You don't know what happened before and after a photograph, so anything is possible.'

Simona's passion for image-making led her to study photography at art school, somewhere she was able to develop her creative vision.

'It was when I was studying that I really began to grow as a photographer,' says Simona. 'I attended art school in Italy and then in Paris. In those early days, geometric shapes and lines fascinated me. They became the main focus of my images and it was through those ideas that I began to understand the basics of composition and framing. More than that, though, I began to realise there was a real virtue in simplicity.'

After graduating, Simona took a break from photography to develop her career. 'When I finished my studies, I trained for my job,' she says. 'I'm a graphic and web designer, as well as an illustrator. All these things help to inspire my photography. However, another reason for me taking a break from photography was that I really didn't feel motivated. That was largely due to the fact that my photography tutor at art school kept telling me that while I had a flair for photography, it would be better for me to try my hand at something else. He was always unhappy with the fact that

my photographs were too creative! Some people are incredibly resistant to art-based photography. They'd much rather see something more straightforward.'

While Simona now uses a Nikon D80 and Canon EOS 7D, her initial forays into photography involved her working with film. 'I started taking photographs before the rise of digital imaging, in around 1998, so I was working with film,' she says. 'That then led to working with slides, particularly Kodachrome. The natural-looking colours fascinated me. It's a look that people are still attempting to replicate using digital cameras.'

Several years later I came across those same slides that I had been working with back in the '90s. I took them into a photo lab to get them printed, but when I got them back I was horrified. The colours were so different to what I had seen all those years ago. The quality had really degraded. It was then that I decided to switch to digital imaging. I already had experience working with post-processing software due to my job, so it wasn't a problem for me. I was lucky in that starting with film gave me the confidence and technical knowledge to move comfortably into digital imaging. I think it really helps to have that grounding.'

However, that's not to say that Simona has completely abandoned film altogether. 'Film is a difficult thing to give up,' says Simona. 'Once you've shot using film, you never forget the magic of processing negatives and producing prints. I have a darkroom in my home – I just wish I had more time to use it'

To see more images by Simona, visit her website at [www.simonabonanno.com](http://www.simonabonanno.com)



## GETTING THE SHOTS

Everyone has a different method of finding a subject to photograph. Some actively explore a scene or subject until their preconceived ideas of it are fulfilled, while others allow chance and random encounters to take over. However, for Simona it was a little of both.

'When I saw the APOY themes at the beginning of 2011, I was able to look back at some of my previous photos and see what inspiration I could find,' says Simona. 'That helped me determine what I needed to go out and shoot. There were other times, though, when I would come across a shot by chance and it would fit into an appropriate theme further down the line. It was like a game, and it was a real challenge.'

'As the competition progressed, I had to select one image when I was top of the APOY leader board and that was incredibly difficult. As soon as I'd selected an image to submit, a thousand things would go through my mind. I would doubt myself and question if I'd really made the right decision.'

Looking through Simona's images, it's difficult not to notice her penchant for shooting in monochrome. 'Black & white is something that fascinates me,' says Simona. 'As well as being atmospheric, it forces you to see the essence of an image. It draws people's attention to a subject. That's not to say that I don't enjoy working with colour. It's just that I tend to see the world in black & white tones.'

Simona's only colour submission was for

round 8 (see right). 'The entry for Shooting skies was in colour because I felt it needed those tones to represent the magical atmosphere of the location, which was the Strait of Messina between Sicily and the southern tip of Italy,' says Simona.

'I used a Holga CFN 120 medium-format film camera with an expired film. The shot is actually a double exposure. I was trying to recreate an effect known as a Fata Morgana, a mirage that gets its name from the Italian phrase derived from the Latin for mirage and the name of the Arthurian sorceress Morgan Le Fay. The belief is that the mirages often seen in the Strait of Messina are fairy castles and false land that are created by Le Fay to lure sailors to their deaths.'

## FAVOURITE SHOTS

There are two shots that Simona favours over all her other entries. The first is Simona's dramatic image of a bull (see below), her entry for round 5 (Creative wildlife). 'Every year I spend a week in Camargue, in southern France,' she says. 'It's a wonderful region where there are a lot of wild animals, such as horses, bulls and flamingos. I've been fascinated by bulls ever since I saw an exhibition that displayed Picasso's drawings of bullfighting. He was able to represent the bull's power with just a simple line drawing. It was important for me, when photographing the bull, to show its power and elegance. Another major influence on the image was the Palaeolithic

Round 8



Above: A double exposure of the Strait of Messina (Shooting skies)

Below: Simona's abstract portrait of a bull saw her take first place in Round 5 (Creative wildlife)

cave paintings in Lascaux, southern France.'

Simona is also particularly fond of her entry for round 2 (Inside a building), a picture that holds a particularly personal relevance for her (see page 20). 'The two women featured in that image are my aunt and grandmother,' she says. 'My grandmother wasn't exactly happy about being photographed in the cinema, but when she saw the photo she loved it. I believe that if she were still here today she would be incredibly proud of me.'

Round 5





# APOY Amateur Photographer OF THE YEAR COMPETITION

## SIMONA'S SHORTLISTED IMAGES

**Round 1** Shooting trees

**Round 2** Inside a building

**Round 3** Streets and walkways

**Round 4** Macro in nature

**Round 5** Creative wildlife

**Round 6** People at home

**Round 7** Away from home

**Round 8** Shooting skies

**Round 9** Black & white

**Round 10** Shooting at night



# APOY 2012

We will be publishing details, including themes and closing dates, for APOY 2012 in AP 4 February. We've Samsung and Jessops prizes worth £5,000 for the overall winner, plus ten monthly prizes for first, second and third-placed entrants. In total, there will be £25,000 worth of Samsung and Jessops prizes so don't miss out! Details will also be published at the beginning of February on our website at [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



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## David Brabiner Derbyshire

David has always been fascinated by the natural world, so it was a logical step to attempt to combine this with his love of photography. Where much of his early photography found him travelling overseas, David's more recent ventures have found him focusing on the wildlife native to the UK and captive exotic species. David also says that his children's thirst for knowledge has opened his eyes to aspects of nature that he would not otherwise have seen. In the future, he would love to visit the Antarctic and shoot its underwater world.



### Frog

1 The reflection in the shallow pool balances this marbled reed frog within the frame  
Canon EOS-1D Mark III, 100mm, 1/200sec at f/14, ISO 200

### Green iguana

2 This image perfectly illustrates the lizard's ability to blend into its environment  
Canon EOS-1D Mark III, 100-400mm, 1/400secs at f/5.6, ISO 200

### Tree frog

3 David has caught this amphibian as it clings to the tip of the plant  
Canon EOS-1D Mark III, 100mm, 1/200sec at f/14, ISO 200, studio flashes







3



## Alwyn Cooper Gloucestershire

While at school in the mid-1980s, Alwyn saved up the princely sum of £40 for an old Zenit TTL camera and used it to learn the basics of photography and to annoy his friends. Eventually it stopped working and this led to Alwyn not taking any photos at all for a couple of decades. In 2006, he picked up a camera again and set about photographing landscapes, both natural and man-made. In the future, Alwyn plans to take fewer photographs but to visit more places and shoot a wider variety of subjects with more attention to detail.

**EDITOR'S CHOICE**

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This is a sensational picture that looks as much like a still life as it does a landscape. The lighting is glorious. The simplicity of lines and shapes makes what could have been a complex scene into something really graphic, while the tones are perfect. It's a great picture. *Damien Demolder, Editor*

4



## Pembroke Castle

**1 This building makes a dramatic statement about architectural longevity**

Canon EOS 450D, 10-20mm, 31secs at f/11, ISO 100, ND filter, polariser, tripod

## Tenby Harbour

**2 The composition of this scene was what attracted Alwyn to the location**

Canon EOS 450D, 10-20mm, 1/40sec at f/11, ISO 100, polariser

## Flimston Stacks

**3 Including Alwyn's brother-in-law gives a sense of scale to this image**

Canon EOS 450D, 10-20mm, 67secs at f/11, ISO 100, ND filter, polariser, tripod

## Monkstone Point

**4 The sharp geometry of the rock against the minimalist sea works well here**

Canon EOS 450D, 10-20mm, 62secs at f/16, ISO 100, ND filter, polariser, tripod





### King vulture

**1** The unusual framing and composition make this a compelling shot  
Olympus E-1, 50-500mm, 1/125sec at f/8, ISO 100

### Painted lady

**2** This shot makes excellent use of natural backlighting  
Olympus E-3, 50-200mm, 1/250sec at f/13, ISO 800

### Bee

**3** This shot demonstrates the industrious nature of bees  
Olympus E-3, 50mm, 1/200sec at f/16, ISO 100, 2x converter, flash, diffuser



## Thea Love Hampshire

Thea's first camera was an Olympus OM-1N, which she soon upgraded to an OM-2N. Photography took a backseat when her daughter was born, but in recent years Thea's love of photography has been reignited. These days, Thea uses a digital camera and her primary focus is on the natural world, particularly birds, bugs and butterflies. While she identifies birds in flight and landscape as her photographic weak points, she is determined to improve her skills in these areas.

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# Leading the way

**Michael Freeman** looks at the age-old concept of the leading line – a device that has more possibilities than you may think

**ONE OF** the stock components in anything written about composition in photography is the leading line. However, like other members of the compositional cast, such as juxtaposition, complementary

colours and the Golden Section (not the Rule of Thirds), it tends to be presented as a kind of ideal rule, with check boxes of what you should and shouldn't do. Really, though, leading lines are just one way of trying to

direct the viewer to look at your photograph in a particular way – a graphic device that sits separately from the actual subject matter, the content.

I'd better explain what I mean by 'separately'. Photographs have two layers (at least two layers, but these are the ones relevant here). One layer is the scene itself. Overlaid on this is graphic structure. This is the composition, if you like, and, depending on where you stand, how you frame and a few other techniques, it can connect or divide things in a way that has little to do with what's going on in the scene. One simple, even trivial example is the picture taken on a boardwalk by a lake in Nanjing, China (see below). Obviously, the skyscraper and its reflection have nothing to do with the man



## UNRELATED ALIGNMENT

**SHOOTING** into hazy late-afternoon sunshine across a lake made silhouettes and reflections predictable in this image (above). The boardwalk provided a platform for things going on in the foreground, and in fact the situation produced a few different good images. In this case, the man

crouching offered the irresistible opportunity of aligning him with the high-rise building and its reflection. So, a simple horizontal-and-vertical composition makes an ordered image out of unrelated subjects. This is an example of how lines and alignments are entirely the photographer's choice.

**'The boardwalk provided a platform for things going on in the foreground'**





bending down, but the juxtaposition helps give the image a structure. In a way, this is a leading line, but also a kind of graphic correspondence that some photographers, including me, like to make.

Henri Cartier-Bresson, who probably did more than anyone else to promote the cause of rapid composition as a way of making sense of an image, had a famous idiosyncrasy, which was to look at contact sheets upside down. This took the recognisable subject out of the equation, leaving just the graphic organisation. Magnum photographer René Burri wrote, 'I would produce contact sheets for him to critique. I remember him studying them upside down to study the composition.' Cartier-Bresson's ideas about lines include: 'A photographer can bring coincidence of line simply by moving his head a fraction of a millimetre', and, 'In photography there is a new kind of plasticity, the product of instantaneous lines made by movements of the subject.'

Leading the eye has long been an ambition among many graphic artists, from painters to photographers, and essentially it means persuading the viewer to experience the image in a particular order, seeing one thing first, then moving on to another. Lines are the most obvious way of 'pointing' towards something in the frame, and they work because we see them as having a direction – they encourage the eye to travel along them.

One of the features of our visual system is that by nature we are always trying to find simple graphic structures



## A CURVE TO FOCUS DIRECTION

**THE UPWARD** sweep of a bright Indian sari being re-adjusted by a pilgrim on a boat in the Ganges in the image below creates a strong curve that acts graphically like a converging lens, drawing the viewer's attention in towards the centre and right of the image.



## POINTING TO A SMALL SUBJECT

**THE PICTURE** above shows two women on a walkway of the Petronas Twin Towers in Kuala Lumpur, Malaysia. The subject began as the building, but the contrast of tradition (the women's dress) against the almost futuristic architecture was hard

to resist, and I changed my attention to this. The architecture had to dominate as much as possible, but the question was, how far could the contrast of scale be pushed without losing the women from attention? In other words, I wanted the attention to

be taken first by the building and then, as a slight surprise, settle on the women. Closing in with the zoom would lose this surprise. The solution was to make use of the lines of the architecture to guide the eye, using a wideangle (20mm) lens and adjusting the camera position. The large curved mass on the left dominates at first glance. Then the repeated curved lines lead the eye along them inwards and down, where they meet the low baseline of the walkway.





## PERCEIVED MOVEMENT

**IN THIS** image of an ethnic minority hill village (above), the presence of a woman carrying banana trunks and walking along the path makes an important contribution to the dynamics. The lines already converge, as the diagram (below) shows, but the woman, walking, puts it all in motion. The image (left) shows the scene without the woman.



in what we look at, 'joining the dots' as the expression goes. The Gestalt laws of grouping explain much of this, in particular the law of Good Continuation, in which the eye links different visual elements to make a smooth contour, such as a straight or curving line, regardless of what these elements actually are in the real world. A tree, a house and a person can together make a line in the mind's eye from a certain viewpoint.

So what makes a line? There are apparent lines, such as the edge of a building, a picket fence or the horizon, and then there are

## 'A tree, a house and a person can together make a line in the mind's eye from a certain viewpoint'

suggested lines, which include eyelines, a row of objects and even motion. Edge lines are the most obvious, and for this reason they're not necessarily the most interesting. The less evident ones, which work more by the power of suggestion, have more going for them simply because they are more

subtle, but they run the risk in composition of being overlooked. When used with some skill, though, an implied line can 'point' just as surely towards something in the frame as can an obvious edge line.

Leading the eye from one part of the frame to another has two particular uses. One is to draw attention to a specific feature, and because the attention is going to be forced towards it, you then have the opportunity to keep it small. This is a useful technique when, for example, you want to slow down the way someone



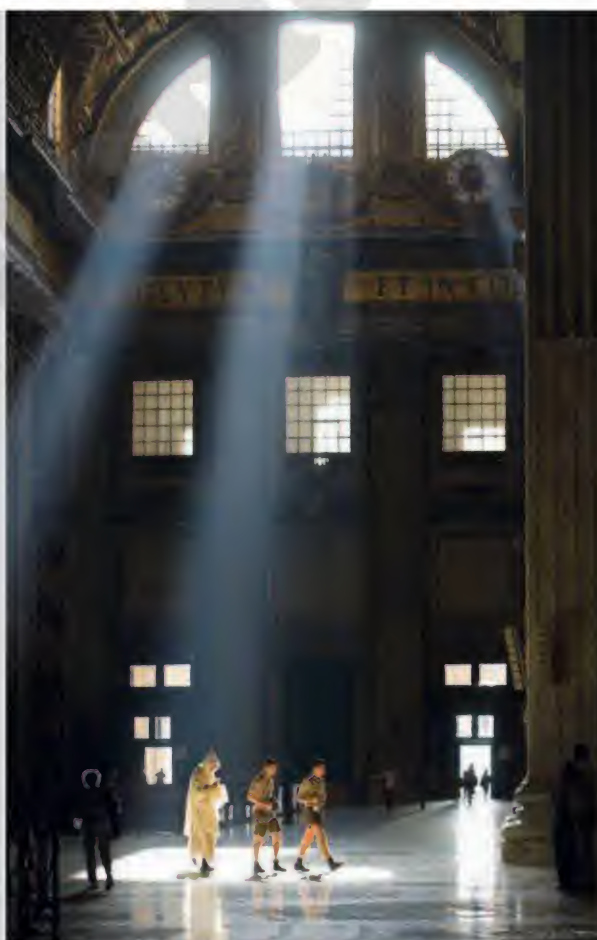
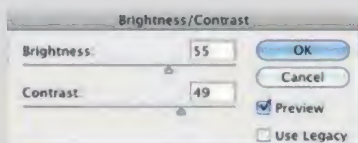
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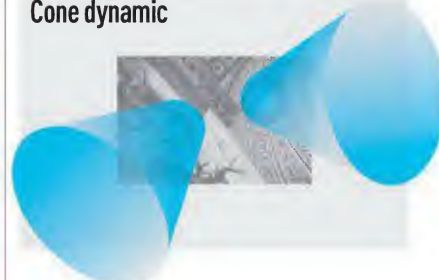
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## LIGHT MADE VISIBLE

**SHAFTS** of light need certain conditions – dark surroundings, direct sunlight through a window or opening, and atmosphere – and all these are present in this early morning shot (right). All that remains is to wait for a subject to enter the shaft of light. I adjusted this shot in post-processing by increasing the Brightness (+55) and Contrast (+49). This helps to bring out the light against the dark environment.



### Cone dynamic



**BY SHOOTING** almost vertically and tilting the camera to make the most of crossed diagonals (the edges of the column and pelmet versus the implied diagonal of the face and dome skylight), this shot taken in St Peter's Basilica, Rome, uses a combination of techniques to drive the eye inwards and towards the oculus, or skylight. Apart from the obvious radiating lines on the cupola (dome), the perspective gives a subtle cone-like dynamic, while the arms of the Virgin shepherd lead the viewer's eyes up from the lower left.



## MIRRORED DIAGONALS CONVERGE

**THE STARK** contrast of hard-edged shadows falling on the columns and wall of a modernist villa in Portugal, all doubled and reinforced by reflections in an unruffled swimming pool, make sure that the lines in this image dominate the attention. The diagonals, as usual, attract the most interest and give the image its dynamism, and this effect helps to sweep the eye from left to right towards the two yellow chairs. The viewer's eye finally stops at the vertical edge on the right.



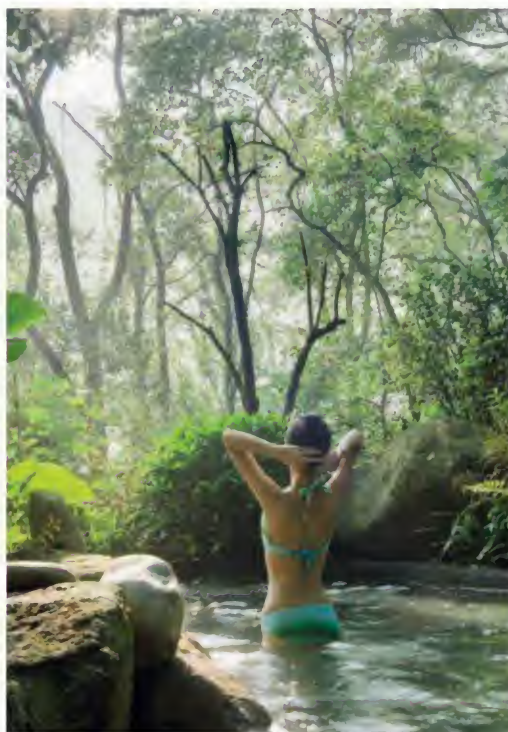
**'Light has a leading effect because our eyes want to move from dark to light'**

➡ will look at the image, in order to make it a little more interesting. The other is simply to create a perceived movement across the frame, which will inevitably help to make the view coherent. When it can be made to work, this adds a new level of interest, and even complexity, to an image. Also, because the idea of leading the eye involves some kind of sequence, starting here and then ending there, it brings the extra dimension of time to a still image.

The angle of the line also plays a part. In terms of energy, noticeability and sense of movement (in other words, vector), the strongest is the diagonal and the weakest is the horizontal. Verticals come somewhere in between, relating to a feeling of gravity, whether up or down. For instance, a definite diagonal with one end close to a corner and the other near the centre will almost always help to channel the gaze along it. Other diagonals leading to the centre from other parts of the frame reinforce this – and this is exactly what happens with a wideangle lens and straight-edged subjects, such as buildings, in producing strong linear perspective.

A visible shaft of light – as occurs in large dark spaces that have some atmosphere and when sunlight pours in through a small opening – is even stronger (see page 35). It combines a graphic line with the power of illumination to give a 'finger of God' effect. This a special case, and hard to resist shooting because of that, but it also opens up the issue of using light and brightness as another way of moving the attention of the viewer across the frame. Light has a leading effect because our eyes want to

## EYELINE AND BRIGHTNESS GRADIENT



**EYELINES** can be assumed just by a pose, such as this one of a bathing girl (left). The diagonal 'line' is obvious enough, even though there is nothing visible like an edge. What reinforces it is a tonal gradient that takes the eye up towards the just visible sun through the leaves. Placing the sun in the corner helps the sense of a diagonal.



move from dark to light. The 'light at the end of a tunnel' is a perfect example of this, and in this kind of picture it is almost impossible to take the eyes off a single bright patch. A brightness gradient alone can lead the eye along it, and in combination with some kind of line, such as the assumed eyeline in the spa bathing shot (above), it is even stronger. For this reason, the vignetting common with

wideangle lenses – a reduction of an image's brightness or saturation at the edges of the frame compared to the image centre – is by no means necessarily a problem. Image-processing software like Photoshop and Lightroom can remove it as part of a 'lens-correction' suite, but I often prefer to keep it as it's another way of guiding a viewer's eye through your image. **AP**

To see more pictures by Michael Freeman, visit [www.michaelfreemanphoto.com](http://www.michaelfreemanphoto.com)



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Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPH | CAMERA | PHOTOGRAPHER

# Earthrise from the Moon

by William Anders

Right: The famous 'Earthrise' view that greeted the Apollo 8 astronauts as they came from behind the Moon after their fourth orbit

Below: Apollo 8 crew members (l-r): James Lovell, William Anders and Frank Borman

Although Apollo 8's mission was to orbit the Moon, its most famous image revealed a new perspective on the Earth, writes **David Clark**

**IN 1961**, President John F Kennedy confidently announced a national ambition that excited the world. 'I believe,' he declared, 'that this nation should commit itself to achieving the goal, before this decade is out, of landing a man on the Moon and returning him safely to the Earth.' After years of work by US scientists and astronauts, that goal came much closer with the Apollo 8 mission in 1968.

By this time, the Cold War 'Space Race' between the USA and the Soviet Union was intensifying. The Soviets had launched several Zond spacecraft, and in September 1968 Zond 5 had made a successful journey around the Moon and back to Earth. NASA scientists, anxious not to be beaten in the race to the Moon, responded by declaring that Apollo 8 would be the first manned flight in lunar orbit.

The three-man crew consisted of mission Commander Frank Borman, Command Module Pilot James Lovell and Lunar Module Pilot William Anders. The three men, on board a Saturn V rocket, launched from the Kennedy Space Center in Florida on 21 December 1968.

Recording both still and moving images of the Earth and the Moon from the spacecraft were an essential part of the mission. Around 30 hours into the flight, the crew used a lightweight television camera to broadcast images back to Earth in black & white. They showed the expectant millions of viewers the inside of the spacecraft and their first basic images of the Earth.

In the second broadcast, 15 hours later, the crew was able to shoot much more detailed moving images of the Earth by using a telephoto lens on the film camera. Filters were used to prevent the bright light being reflected from the Earth burning out details of the surface.

The crew was also equipped with two Hasselblad 70mm still cameras and stocks of both black & white and colour film. As the spacecraft entered lunar orbit, William Anders photographed the Moon's arid surface while a film camera automatically recorded moving images.

During the fourth orbit, on 24 December, Borman looked out and saw the Earth appearing from behind the Moon; it had been previously photographed by unmanned robot spacecraft, but this was the first time it had been witnessed by humans.

He said to the others, 'Oh my God. Look at that picture over there. Here's the Earth coming up. Wow! That is pretty.' It's thought that at this point Borman shot a black & white image of the scene with the Earth poised just above the











© NASA



Moon's surface (see above).

Anders joked, 'Hey, don't take that, it's not scheduled.' He then added, 'Hand me that roll of colour, quick.' After a brief scramble to find the film, Anders shot a colour photograph using a 250mm lens.

The photograph (see page 39) showed the Earth as a blue planet, partially covered by white swirling shapes of clouds, standing out against the black backdrop of space. It contrasted strongly with the grey lunar surface, which Borman described as 'a vast, lonely, forbidding expanse of nothing.' He later commented that seeing the Earth was 'the most beautiful, heart-catching sight of my life, one that sent a torrent of nostalgia, of sheer homesickness, surging through me.'

Anders shot two similar 'Earthrise' images before the spacecraft's orbit made it impossible to photograph the Earth and Moon in the same frame with the 250mm. He changed to an 80mm lens to photograph the scene, but the wider angle of view also included parts of the spacecraft and these images were not successful.

Anders' photograph was shot with the Moon's surface shown vertically on the right of the frame and the Earth to the left, but it is often shown with the Moon at the bottom of the frame and the Earth above it.

During the mission, the crew orbited the

Moon ten times during a 20-hour period. They shot 865 images, 589 of which were on black & white film as, at the time, it was capable of recording images of greater clarity and detail.

The three-man crew returned to Earth on 27 December. They had become the first people to enter the gravitational field of another celestial body, the first to see the far side of the Moon and the first to see the Earth as a whole planet. Their work paved the way for the later missions, including Apollo 11's seven months later, during which men walked on the Moon for the first time.

Anders' colour 'Earthrise' photograph was looked at with wonder around the world; it gave a new perspective on the planet at a time of great social and political unrest, and soon became regarded as one of the most iconic images of the century. Looking back on the mission, Anders said his most memorable experience was seeing the new perspective on the Earth that his photograph captured.

'When I looked up and saw the Earth coming up on this very stark, beat-up lunar horizon, an Earth that was the only colour we could see, a very fragile-looking Earth, a very delicate-looking Earth, I was immediately almost overcome by the thought that here we came all this way to the Moon and yet the most significant thing we're seeing is our own home planet' **AP**

## BOOKS AND WEBSITES

**Books** More Apollo mission information and images can be seen in *Space: An Illustrated History of Space Exploration in Photographs* by Andrew Chaikin (foreword by Jim Lovell) and *Destination Moon: The Apollo Missions in the Astronauts' Own Words* by Rod Pyle.

**Websites** For more information specifically on the Apollo 8 mission, see [www.nasa.gov](http://www.nasa.gov) and search for 'Apollo 8'. To see all the images shot on the Apollo 8 mission, visit [www.lpi.usra.edu](http://www.lpi.usra.edu) and search for 'Apollo 8 catalog'.

# Events of 1968

## 5 January

Alexander Dubček is elected leader of the Communist Party in Czechoslovakia and attempts political reforms in the country

## 8 January

Prime Minister Harold Wilson gives his approval to the 'I'm Backing Britain' campaign, aimed at boosting the economy. It encourages employees to work an additional half-hour each day without pay

## 17 March

An anti-Vietnam War demonstration in London's Grosvenor Square erupts in violence, with 200 demonstrators arrested and 91 people injured

## 4 April

American civil rights leader Martin Luther King, Jr, is assassinated at the Lorraine Motel in Memphis, Tennessee. Several days' rioting follows in many US cities

## 8 May

Ronnie and Reggie Kray are among a group of men arrested in London for crimes including murder, fraud and blackmail

## 5 June

Robert F Kennedy, the democratic candidate in the US Presidential election, is shot at the Ambassador Hotel in Los Angeles, California. He dies the following day

## 20-21 August

Czechoslovakia is invaded by around 200,000 Warsaw Pact troops and 5,000 tanks. The invasion ends the 'Prague Spring' of political reform

## 16 October

At the Mexico Olympics, black American sprinters Tommie Smith and John Carlos controversially give a black power salute after the men's 200 metre race

## 5 November

In the US Presidential election, Republican Richard M Nixon defeats the Democratic candidate, Hubert Humphrey





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### Lens Brush

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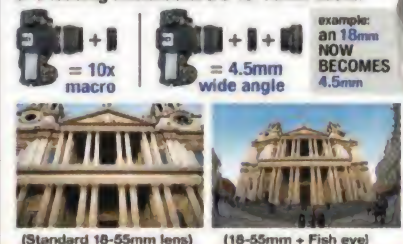
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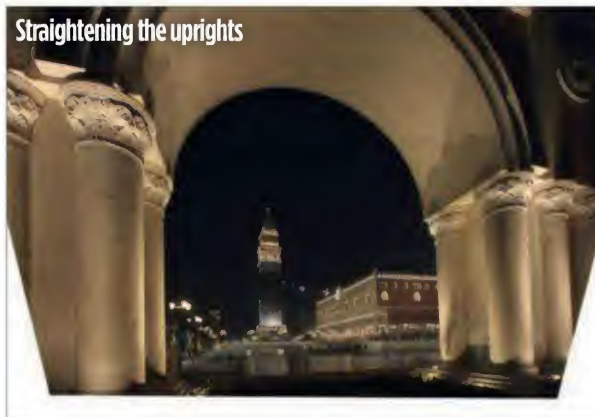
# APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Original



Straightening the uprights

## The Venetian Charlette Sarmiento

Canon EOS 20D, 10-22mm, 1/45sec at f/20, ISO 100

**THIS** isn't Venice, but a hotel in Las Vegas in the USA that claims to have produced a better version of the real thing. It has air conditioning and no dog poo! You can tell it is not the real thing as there are doors and air vents in the stonework – among other little giveaways.

Charlette has shot this image from quite a dramatic angle, but with the camera not parallel to the subject or the archway through which she has thoughtfully framed it. As such, the first thing I see is the distortion instead of the bell tower of St Mark's. I've used the Distort>Lens Correction function in

Photoshop to bend the picture so it doesn't appear that the camera was looking up, and you can see how the shape has changed in the example above. I then lightened the midtones and highlights to add a bit more punch, and added saturation while removing the pink tint from the lighting. I like the extra saturation and, with the uprights now upright, the picture has a more formal and professional appearance.

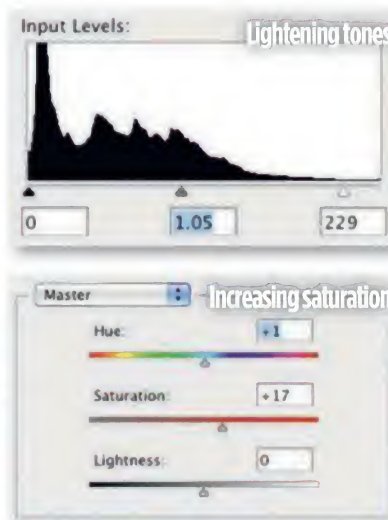
I've also tried a black & white version, leaning heavily on the green channel in Channel Mixer, which has a bit more of a classic feel.



Edited



Black & white



## WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink CMP1 walking stick monopod worth £19.99. The three-section collapsible walking stick monopod features a wrist strap, ergonomic handle and includes a nifty little compass into the bargain. To find out more about Camlink products, visit [www.camlink.eu.com](http://www.camlink.eu.com)

## How to submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

**CAMLINK**



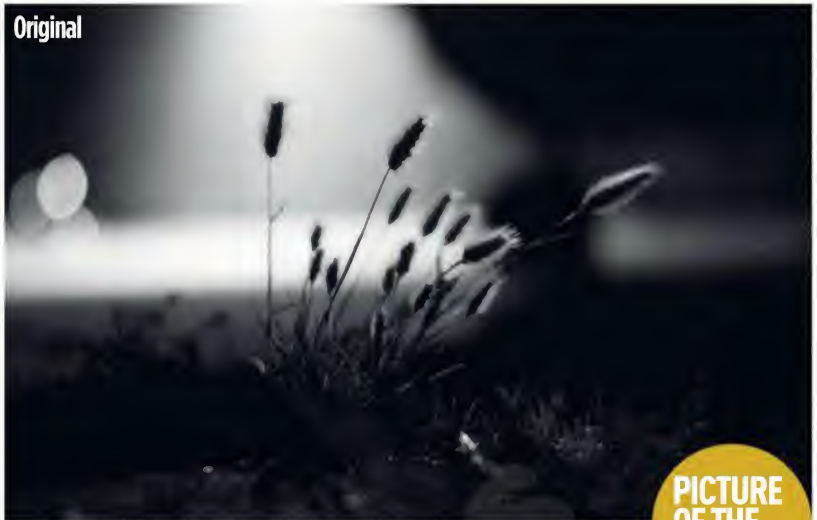


## Joy of colour Bidyut Goswami

Nikon D7000, 11-16mm, 1/50sec at f/2.8, ISO 640

**THERE** are some really powerful elements in this picture from Bidyut. I particularly like the bright colours against the night sky, and judging from his title for the picture that's what caught his eye, too. There are a couple of things, though, that will make this aspect of the photo stand out a bit more and help people to understand more quickly and easily what it was that Bidyut wanted us to see.

First, I've lightened the picture slightly by lifting the midtones in Levels, while at the same time making the shadows more intense by dragging the left-hand slider inwards. I've also added a bit more contrast in the midtone areas with a curve, which I have controlled with restraining points to prevent the contrast spreading to shadow and highlight areas.



## Grasses Tatiana Brailovskaya

Sony Alpha 330, 50mm, 15secs at f/1.8, ISO 3200

**WHAT** a wonderful atmospheric picture this is. I just love the way the grass heads stand out against the spotlighted backdrop, and the sidelighting that catches the lone head shooting out to the right. Technically, the focus is in the wrong place as it should be picking out the closer heads rather than those in the middle, but the softness somehow adds to the serenity.

The only distraction for me is those bright circles of out-of-focus highlight, as these draw my eye away from where it should be looking. To correct this, I've simply cropped the picture to produce a square – making it more compact, easier to



look round in one go, and with a more direct message about the lighting up of those heads. It's a delightful picture and my choice for picture of the week.





# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

## Honl Photo Traveller 16 portable softbox Around £120

[www.honlphoto.com](http://www.honlphoto.com)

**HONL** Photo's Traveller 16 is a large softbox that is designed to fit Speedlite-type flashguns and to be used off-camera either handheld or mounted on a stand. The Traveller 16 has a 16in front diffuser and, while Honl also produces an 8in version, the greater distance between the flash and the diffuser on the Traveller 16 gives softer shadows and more even illumination. It is easy and quick to assemble, folds flat to around 8in<sup>2</sup> and could live permanently in a camera bag with ease. The softbox attaches to the flashgun via an adjustable Velcro strap, while its tough construction of thick Cordura-style material and heavy-duty stitching on the fittings and seams gives the impression it could last a lifetime.

There is a built-in tension cord to keep the softbox level and in line with the flash head when stand-mounted. However, I found the weight of the softbox (15oz/430g) put a lot of pressure on the angle adjustment and hotshoe fitting of my flashgun, which runs the risk of damage.

The round shape of the front diffuser gives a very pleasing highlight in the eyes, and the option for handheld use makes the softbox very versatile. This is ideal for location portraits and wedding photography, although its size and weight call for careful handling.

**Andrew Sydenham**



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## Photobox Wall Calendar From £16.99

[www.photobox.co.uk](http://www.photobox.co.uk)

**PHOTOBOX** provides a simple way of creating a range of personalised photo products, including books, cards, canvases, prints and calendars. On test here is the wall calendar. The interface of the site is easy to navigate and quick to use. Once images are uploaded (only JPEGs are accepted), the files are dragged into the picture box, which can then be reshaped and positioned. Basic edits can be performed on the chosen image and several picture boxes can be used on the same page, each with text boxes. Having experimented with different layouts, I prefer a single picture on each page.

Once images are uploaded to the site, it takes less than an hour to create a calendar, depending on how many images and how much editing takes place. There are several background templates, but I opted for the slick 'photographic black' option. The quality of printing and the heavy weight of paper create a pleasing product. The wall calendar is available in A4 (£16.99) and A3 (£18.49), and is a great option to show off your photos and give a personalised gift. **Tim Coleman**



**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Sony Alpha 65

With the same 24.3-million-pixel sensor as the Alpha 77 but £300 cheaper, the Alpha 65 could be the ultimate mid-range camera.

AP 11 February

### Adobe Photoshop Lightroom 4 Beta

We take a look at the first version of Adobe's latest raw-editing software.

AP 18 February

### Canon Pixma Pro-1

This 12-ink, A3+ printer is Canon's new flagship model for professional photographers.

AP 18 February

### Nikon D4

With a new 16.2-million-pixel, full-frame sensor, Nikon's new professional DSLR may be the best yet.

AP 25 February

### OnOne Perfect Photo Suite 6

This software suite of image-editing tools works as a plug-in for Lightroom, Aperture and Photoshop or as a standalone product.

AP 3 March





# AP guide to... Camera care

As a photographer, it is vital that you take proper care of your camera kit. **Tim Coleman** explains how to avoid damage and maintain your equipment to keep it in tip-top condition

**MOST** modern cameras are very well made and durable enough to stand up to plenty of rigorous use. However, just because they are durable does not mean they are bulletproof. If you want faultless images and kit that holds its value, you need to maintain it well. As soon as factors such as dust, dirt, moisture and shock come into play, the camera is at risk of damage.

For film photography, having kit that is free of dirt and moisture is essential as any marks present on the lens during exposure will consequently appear on the film – and these are permanent. In digital photography these errors can be rectified post-capture using software, but keeping things clean means less time chained to the computer.

Avoiding damage to kit not only ensures that it holds its value, but it also prolongs its life and reduces the risk of costly repair work. If your kit does get dirty, then the problem is more easily rectified if you see to it quickly. For example, moisture on a lens can develop into fungus, and although the first stages of infestation are simple to deal with, leave things too late and you'll be making a visit to the repair shop.

Just as you would with your car, making regular checks is good practice. There may

be nothing wrong, but then there may be an issue that is not immediately obvious without such checks. Over the following pages I will be looking at the best ways to avoid damage in the first instance, and then how to maintain the camera body and lens should they become dirty, marked or damaged.

## AVOIDING DAMAGE

Obviously, it is easier to avoid damage than it is to repair it. Unfortunately, some of the most spectacular places to photograph, such as beaches, rivers, streams and mountains, are areas where dust, dirt and water are most prominent. So if you are going to these 'danger zones', remember to protect your kit as you scramble over rocks or crouch down on the sand for that amazing photograph. Also, make sure you protect your gear when shooting in adverse weather conditions, such as in extreme cold or rain. Both the camera body and lens are equally important, so take care of both.

## PROTECTING THE CAMERA

Dust and moisture get everywhere, so ensure these do not enter the camera by keeping any holes and joins closed. The rubber seals for ports should always be

closed when not in use, and check for dust and dirt before connecting any cables.

It seems obvious, but don't force in a card that is resisting. This can damage the pins in the camera and fixing them costs around £120. Look out for damage to the holes in a CompactFlash (CF) card, which can in turn damage the pins. Loosely carrying cards in a pocket is not a good idea; SD cards can split in half, while fluff can find its way into the holes of a CF card. Instead, store them in the supplied case or in a bag.

Now we come to that heart-stopping moment – dropping the camera. This is likely to happen at some point if you are not careful, so keep the camera on a shoulder strap, hip holster or in a bag when not in use. Although it may not feel all that comfortable, reducing the length of the strap means the camera is less likely to swing away from your body and hit a fence you are climbing over, or worse, smack your subject on the head as you reach over to fix his or her hair. A holster is an even better option because the camera does not swing at all.

A few general practices may seem obvious, but are always good to remember. For instance, check periodically that the camera straps are secure, as the fastening can become loose over time. When using a tripod, always test that the tripod screw and plate are securely fixed, and that the lock on the head is tight before letting go of the camera. When putting camera kit away in a bag, always make sure

**Be extra careful in 'danger zones', such as on a sandy beach**



the pockets are zipped up before lugging it onto your shoulders, otherwise you are likely to hear the thud of expensive kit hitting the ground.

### BEATING THE WEATHER

Waterproof covers (also known as camera sleeves) protect the camera and lens barrel from dust and water, so are ideal for rainy weather. Disposable versions are cheapest (from £7.96 for a pack of three), but more expensive and durable versions are available from £16.96. Of course, you can easily make your own using a carrier bag. Pierce a hole in the bottom of the bag through which you can place the front of the lens and then fix it to the lens barrel using a rubber band. A clear plastic bag will ensure that the camera's controls remain visible.

### LCD PROTECTION

Scratches and dirt will affect the clarity and quality of an LCD screen. This is a problem when focusing and viewing exposures, especially in bright daylight. A plastic cover comes with Nikon cameras, and it is a good idea to keep it attached. If your camera does not have one, then covers can be bought separately from £8.20. A more expensive alternative is a glass protector (from

This plastic LCD cover is an affordable option and uses an adhesive for a secure fix



Keeping the length of the strap short reduces the risk of the camera swinging around and hitting hard surfaces



## TOP TIPS

- Check your household and holiday insurance to find what items are covered and where they are covered. Consider separate specialist insurance for camera kit that is not included

- A sensor clean is a skilled job and should be completed with extra care

- To stop moisture building up, avoid a rapid change between hot and cold environments. Do not pack kit away before it is dry



Plastic covers keep out both water and dust

£20.50), which often includes a viewfinder cover, while a cheaper option is a protective film (from £2.95).

### HOW TO AVOID DUST ON THE SENSOR

When changing a lens, the inside of the camera – and the sensor in particular – can pick up dirt. The sensor in a compact system camera is particularly exposed. The best way to avoid trouble is to make this change as quickly as possible while protecting the camera from the elements. Face the body downwards when mounting the new optic so that dust does not settle in the cavity behind the lens. The charge in a camera creates static that attracts dust, so turn the camera off during a lens change.

Many interchangeable-lens cameras offer a sensor-cleaning function. This works by

vibrating the sensor to dislodge any settled dust and dirt, and can be activated manually via the camera menu, or in some models on start-up and/or shut-down. Barry Edmonds of Fixation ([www.fixationuk.com](http://www.fixationuk.com)) says that a dirty sensor is the most common reason for a camera to be taken to the repair shop. If you clean the sensor yourself, it is unwise to do so when out in the field, so do it before you embark on your photo shoot. First check for dust and dirt on the sensor – it will be most noticeable on a solid background like a piece of white paper, or if you are out and about, the sky. Using a wider aperture will soften the edges of the dirt and make it less obvious. However, if you intend to shoot landscapes with a more narrow aperture of, say, f/11 or smaller, then it is doubly important to check the sensor prior to setting out.



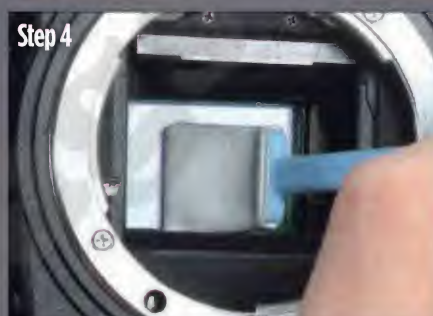
# CLEANING YOUR SENSOR

**MOST** of us have at some point looked over a digital image on the computer and noticed out-of-focus blobs and squiggles that are constant even once the lens has been cleaned. These marks are most obvious in the sky of a landscape and are caused by dust and dirt on the camera sensor's filter/cover. This surface of the sensor is fragile and susceptible to damage, even more than the glass of a lens. To clean the sensor, first make sure the battery is charged or plug the camera into a mains supply. Set the camera to its mirror-up (sensor-cleaning) mode (step 1) – see your camera's manual for instructions on how to do this.

There are two types of cleaning: dry and wet. A dry clean is for loose items, and a squeeze blower should be sufficient (step 2). Air canisters are too powerful for use on the sensor and the liquid propellant can leave gunk behind. Peter Brogden of Camera Clean recommends the Silicon Jumbo Blower (£6.95 – see below right). Peter says he has seen sensors scratched by the hard end of a blower, but this version has a soft silicone end. When not in use, store the blower in a clear bag, otherwise it may suck up dust and consequently blow this out when used.

If the dirt is hanging on doggedly, it will require a wet clean. For this you need the correct cleaning solution. Eclipse lens and sensor cleaner (£11.95) is a pure and refined methanol that evaporates quickly, leaving no residue. Apply a couple of drops of the solution (step 3) onto a sensor swab (from £20.95 for a pack of four), and gently but firmly stroke it in a single motion over the sensor (step 4).

After completing this process, check that the sensor is fully clean by mounting a lens and setting its aperture to around f/11. Now fill the frame with a white card and overexpose by 2EV to get a bright white result. Examine the image at 100% on a computer screen, keeping an eye out for the blobs and squiggles that indicate dust and dirt. This is a good thing to do before a clean, too, as it will show you exactly where the dust is located.



## STARTER KIT

Silicone Jumbo Blower £6.95

PecPad 10x10cm (100 pack) £11.50

Microfibre lens cloth (179x250mm) £2.56

Eclipse CCD cleaner (59ml bottle) £11.95

Sensor swabs from £20.95

Lens brush (lipstick-style) £4.25

## PROTECTING THE LENS

Lenses are perhaps at their most vulnerable to damage when they are being taken off or mounted on a camera body. For instance, when swapping lenses, there is always the possibility that one could be dropped and broken. Dirt and dust ingress is also more likely, so to guard against this make sure the lens body cap and lens cap are close to hand so they can be fixed in place quickly.

Avoid touching the lens element directly as skin contact will leave oily fingerprints on the glass. Attaching the lens cap when the camera is not in use is obviously good practice, so be sure to keep it to hand. There are devices available that fix the cap to the lens itself (from £1.99), while some shoulder straps offer handy compartments to store one in.

## THE FRONT ELEMENT

A lens hood will reduce the amount of dust and water landing on the front element, but only a protective filter will completely stop this from happening.

The lens quality should be matched by the quality of filter, so it is worth buying a premium filter if the lens is good. Alternatively, to ensure the best image quality, remove the filter when the camera is ready for an exposure and replace it again between shots. Most importantly, a filter will take the brunt of any impact should the camera be dropped, and it is much cheaper to replace than a lens. Another option is a rubber lens guard (from £19.95), which slots over the outside of the lens and absorbs the knocks.

Add plastic bags to your camera bag in case any kit needs storing





# LENS CARE

**WHEN** carrying out a minor clean, it is tempting to be lazy and take short cuts, be it using your mouth to blow dirt away or the sleeve of a jumper or a tissue to wipe dirt off. Take the time to use the right tools. Removing dust from a lens, for example, should always be done using a blower, soft brush or microfibre cloth. For such a clean, be careful when removing dirt or sand as this can scratch the lens surface when rubbed. Microfibre lifts dirt from the surface much more effectively than a regular cloth and a gentle flick should remove any debris. For dust that takes more persuasion, a circular motion is ideal.

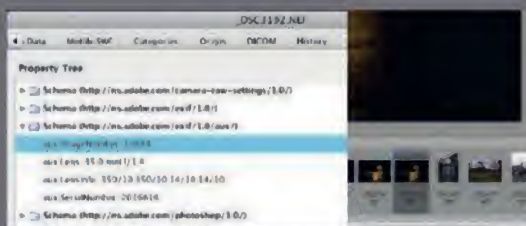
For more stubborn dirt, a cleaning solution may be necessary, together with the correct type of wipe. Solutions start from £1.82 for a 6ml dropper bottle.



# SHUTTER ACTUATIONS

**KNOWING** how many shutter actuations a camera has clocked up is good information to have, especially if you are selling or buying a second-hand model. If the shutter is near the end of its life, it is a costly replacement to make. Professional models offer 100,000+ shutter actuations, while more budget models usually offer fewer than 100,000.

You can use Adobe Bridge to display this shutter actuation information by highlighting the file of the latest image and selecting File>File Info. Scroll the tab to Advanced and click on the Schema folder labelled 'exif/aux'. Alternatively, visit [www.myshuttercount.com](http://www.myshuttercount.com) and upload the most recent image taken with the camera. The shutter actuation and Exif data will be displayed immediately.



away from the elements or to use as a makeshift rain sleeve.

## DUST IN LENSES

If dust does get inside the lens, don't be too concerned. Dust particles get everywhere and trombone or extending zoom lenses are particularly susceptible because they suck in air and dust during the zoom motion. The best way to check for dust is by removing the lens from the camera, opening the aperture and shining a torch up through the rear element. A large amount of dust can reduce image contrast and introduce flare. Extremely large bits that are millimetres in size, such as loose particles that have broken off due to an impact or from general wear and tear, will show up in an image. In this case, it is best to take the lens to a repair shop.

## STORAGE

A key part of kit care is storing it correctly, but even when it is tucked safely away, camera equipment can be at risk from dust, dirt and moisture.

Always use a good camera bag and lens pouches. Most have individual compartments to provide a snug fit and padding to prevent any damage from impact and knocks. However, over time the bag itself will pick up dirt, so periodically give it a good clean. First, remove the inserts and check the corners and crevices for any lost small accessories, then use a vacuum cleaner to remove dirt, followed by tape to pry away any stubborn bits of fluff.

Virtually all bags come with at least one silica gel pack. These are designed to soak up any moisture and keep the inside dry. A silica gel pack can only absorb so much moisture, though, so look out for types that change colour to indicate whether they are wet or dry. Packs can easily be dried on a radiator. For extras, try [www.7dayshop.com](http://www.7dayshop.com) where a pack of ten costs from £2.49.

The best way to stop moisture forming in the camera and lenses is to keep them at a constant temperature. Avoid sudden changes between hot and cold environments, and prolonged exposure to light or cold. When returning from a cold winter's shoot, stagger the change of temperature. For instance, initially keep your camera in a colder room in the house before sitting by a cosy fire looking over the day's images. When the camera is not in use, place it in a bag or container, but make sure your kit is dry before storing it away.

**A sealed Ziploc-type bag with silica gel packets inside is a great way to remove moisture build-up**



**Vacuum your camera bag regularly to remove dirt and dust**

A common issue for film SLRs is that the foam in the joins and back door can deteriorate over time, leading to light spills. If it has been a while since the camera has been used, a visual inspection is sufficient to see if a replacement is needed.

## MOISTURE AND FUNGUS

There are times when it is not possible to keep camera gear free of moisture, and certain types of damage can be dealt with yourself (see image below). In extreme cases, though, where the moisture has led to the growth of mould or fungus (or where obstructive particles are inside the lens), it may be necessary to take the camera apart to clean the affected area. However, this is a highly skilled job that most of us should leave to a professional – in unskilled hands it is more than likely that the lens will end up in a worse state than before (for more information see *Professor Newman explains... lens fungus* in AP 21 May 2011). A basic lens service costs from £80, but can be considerably more depending on the damage, so think about whether the value of the lens makes a repair cost-effective. **AP**

All prices listed in this article are from [www.cameraclean.co.uk](http://www.cameraclean.co.uk) (tel: 01793 855 663) unless otherwise stated. Thanks to Peter Brogden from Camera Clean and Barry Edmonds of Fixation ([www.fixationuk.com](http://www.fixationuk.com)/tel: 0207 582 3294) for their help on this article



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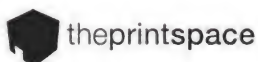


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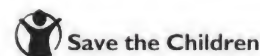
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# Reflecta MidformatScan MF5000

With medium format still offering higher resolutions than most DSLRs, there remains a need for negative scanners.

**Mat Gallagher** looks at Reflecta's solution for 120 film

**IN THE** early days of digital imaging, there seemed to be no end of options for turning film into a digital format. However, these options seem to be drying up – presumably because those who want digital images tend to shoot with digital cameras, while those still shooting film would rather stick to traditional methods for printing. While 35mm negative scanners can be picked up relatively cheaply, those designed for larger formats remain pricey or impossible to find. The stalwart models of medium-format scanning were the Nikon Super Coolscan 9000 and the Minolta Dimage Scan Multi Pro. However, neither is still on general sale and even used models will set you back at least £2,500. The

Reflecta MidformatScan MF5000 is one of the few remaining fully dedicated scanners, and while it has an RRP of £2,250 it can be found online for around £1,400. A cheaper alternative is to use a high-end flatbed scanner, but the results from these models aren't always as impressive as those from dedicated devices.

## FILM HOLDER

The MF5000 features film holders for 35mm negatives, mounted slides and a range of medium-format frames up to 6x12cm. There is a large cartridge for 120 film that fits in the front of the scanner, allowing one frame at a time to be scanned, while 35mm film is placed in a strip holder

and fed into the side of the scanner. As the 120-film holder is just 130mm (just over 5in), it is necessary to trim the negs into single or two-frame strips. The holder secures the negatives with two clips that snap into place, with adjustment available on one side to pull the negs tight and avoid curvature. This is more effective than those holders found on most flatbed scanners, but quite fiddly to place the negatives into. Without the use of cotton gloves you quickly cover your negs in fingerprints and the clips can be difficult to undo again. The 35mm strip holder is sturdy and practical, ensuring negatives stay perfectly flat, as is the case with the mounted slide holder.

## SOFTWARE

The scanner comes complete with CyberViewX scanning software for both Mac and PC use, along with a copy of Adobe Photoshop Elements 9 with which to edit your images. The software installs quickly and easily, and can be updated to the latest version via the Reflecta website. When the scanner is powered up it takes 40–60secs to initialise and ready itself before being able to scan. The software is simple and looks fairly rudimentary when compared with recent Epson or Canon layouts, but it offers all the required functions.

The size of negative is chosen before a pre-scan, which offers a choice of either a quick 320ppi or a more detailed 640ppi display. Once the image is previewed, the framing can be easily adjusted to the position of the negative, and the image flipped or rotated as required. Occasionally, the selected frame snaps back into its original position, so careful adjustment is needed during fine-tuning. Before making the final scan, there are options to set the resolution between 320ppi and 3200ppi, and a choice of 8 or 16-bit colour depth. The file can then be saved to a chosen destination in either JPEG (8-bit only) or TIFF, with a custom file name and series number.

Further settings are available from the preferences menu and are chosen separately for black & white, positive and negative. The options provide default settings for resolution and quality, but also settings for noise reduction, exposure, contrast, white balance, auto colour and Magic Touch – a dust and scratch-removal process that uses an infrared sensor during scanning to detect particles and scratches.

## SCAN TIMES

For 6x7cm negatives scanning times are relatively fast, being 5mins 40secs for a high-quality 3200ppi scan in 16-bit TIFF format from an Apple Mac Pro computer with Magic Touch applied, and just 1min 30secs for a 1000ppi scan in 8-bit JPEG with no Magic Touch. However, when using an older PC scan times are much longer, being up to 14mins, with the added time due to data processing.

During scanning it is best to avoid running any other programs, as clicking off the scan dialogue can cause the scan to fail. This

## DATA FILE

### RRP

£2,250

### Type

Film

### Media

Negative and positive as strips (35mm) or slides (5x5cm), 6x4.5cm, 6x6cm, 6x7cm, 6x8cm, 6x9cm, 6x12cm

### Resolution

3200 dpi

### Colour depth

48-bit

### Contrast

>3.6 Dmax

### Requirements (PC)

Windows XP, Vista (32 and 64-bit) and Windows 7 (32 and 64-bit)

### Requirements (Mac)

Mac OS X 10.4 or higher

### Scanning area

24.3x36.5mm/  
118x56.9mm

### Connectivity

USB 2.0

### Size

320x165x160mm

### Weight

5.6kg





Above: The Epson flatbed produces a higher contrast and warmer image than the Reflecta scanner

Right: The flat tone from the Reflecta scanner allows the maximum amount of detail

**'The scanner produces images of impressive quality. At a 3200ppi resolution it captures all the detail from the negative'**

is presumably due to the large amount of memory used when scanning. File sizes for a 16-bit TIFF file can exceed 300MB at 3200ppi, and therefore require a large amount of processing power.

#### IMAGE QUALITY

The scanner produces images of impressive quality, and at a 3200ppi resolution it captures all the detail available from the negative. The auto colour and exposure settings give a fairly flat-toned image to maintain maximum detail, which will be preferable for most users, although at times the white balance appears very cool and images look a little washed-out. However, adjustments can be made to the colour, brightness and levels before performing the full scan, with before and after displays in the palettes. The noise-reduction option appears to produce some strange patterns in areas of fine detail, but the Magic Touch removes all traces of dust and scratches from the images with ease.



#### COMPETITION

To compare the benefits of the Reflecta MF5000 against a flatbed model, I scanned the same negatives using the Epson Perfection 4990 Photo. This flatbed scanner costs a lot less than the Reflecta unit – the newer Perfection V600 Photo costs around £240 – and offers a higher scanning resolution of up to 12,800ppi.

To enable the images to be compared fairly, I scanned the negatives at a matching 3200ppi and at 4800ppi resolution. While the autoexposure control on the Epson produced richer and higher-contrast images, the 3.6 Dmax optical density of the Reflecta MF5000 is higher than the 3.4 from the Epson, allowing a greater tonal range. With dust and scratch processing (in the form of Digital ICE) applied, scan times were noticeably slower from the Epson model, although it is possible to batch scan up to six frames as the holder is larger. The downside is that the film holder is flimsier and doesn't hold the negatives flat in the same way as the Reflecta unit, and this can cause some areas of the frame to fall out of focus. **AP**

Reflecta GmbH, Junghansring 70, 72108 Rottenburg, Germany. Tel: +49 7457 946 560. <https://reflecta.de/en>. Distributed by Kenro, Greenbridge Road, Swindon, Wiltshire, SN3 3LH. Tel: 01793 615 836. [www.kenro.co.uk](http://www.kenro.co.uk)



The Magic Touch processing applied during scanning shows some clear improvements to this 6x6cm negative



## Verdict

**SHOOTING** 35mm film for digital use is becoming a rare occurrence, but medium-format film still has its benefits, including a potentially higher resolution than many DSLRs. With this in mind, it seems a shame there are not more dedicated medium-format scanners available, although Plustek has just announced a 120-film scanner at the Consumer Electronics Show in the USA. The Reflecta MidformatScan MF5000 is capable of high-quality scanning, and if you require a large number of frames to be scanned – and have the time and patience – it can still be a more cost-effective option than drum scanning. The problem lies not so much in the potential quality of such devices, but the fact that equivalent results can now be achieved from much cheaper flatbed devices. For most users, the results from a high-end flatbed unit will be more than sufficient – particularly if you can avoid using the holders that are provided. The reason for the demise of the Minolta and Nikon medium-format scanners is perhaps as much due to this as to any lack of demand for medium-format scanning. The Reflecta MidformatScan MF5000 is an impressive unit, but its appeal is likely to be limited.





# AskAP

Let the AP team answer your photographic queries

## FLASH COMPATIBILITY

**Q** I have a Jessops 300 TTL flashgun that I bought many years ago. I planned to sell it on eBay, but have found that it works perfectly. I would not get much for the flashgun, so I am considering using it as a secondary flash with a wireless trigger and my Nikon Speedlight SB-900.

Obviously the SB-900 does not need a wireless trigger, but I don't really want to connect the Jessops gun to my Nikon D90 camera directly in case I fry the electronics. But then again, could the Jessops flash fry a remote trigger, too?

Any suggestions as to what triggers I could buy without taking out another mortgage would be very welcome. **Steve Gardner**

**A** The Jessops 300 TTL flashgun is an old model, but I'm not sure it's so old that trigger voltages will be a problem. There is little on the internet about this flashgun, though, so I can't give you a definitive answer without testing the gun myself. You can find out the trigger voltage of any flashgun with a sensitive multimeter. Set it to read DC voltage and try the 100V scale first to ensure you don't cause damage. Place one probe on the main contact and the other on the metal contacts on the hotshoe's side. Now switch it on and watch the value on the gun rise to a final figure – this is the trigger voltage of the gun. Your Nikon D90 is specified up to 12V, although in theory 24V should be accepted.

Basic slave flash triggers are fairly crude things, being triggered by a flash of light and then firing an attached flash.

Such electronics are not as sensitive to high trigger voltages as, for example, Pocket Wizard triggers that retain TTL flash metering when off camera. Look for something like Hama's 6967 flash slave, available at for around £15 ([www.7dayshop.com](http://www.7dayshop.com)).

If you conclude that you can use the Jessops gun on your Nikon D90, you can also use it to trigger the SB-900 (pictured above) off-camera. You'll have to set the Nikon gun to SU-4 mode, which disables all the fancy TTL stuff and lets the flashgun fire on the flash it sees from the Jessops unit. You can do this when working with both guns off-camera, too, firing them with the internal flash, which you'll need to set to manual mode, not commander. **Ian Farrell**



## BASICS FOR BEGINNERS

**Q** I have recently retired and would like to take up digital photography as a hobby. While I understand the principles of photography, there are several terms that baffle me, such as focal length, flash control, raw and JPEG. Can you recommend a suitable beginner's book that I could refer to when struggling?

I would like a DSLR as opposed to a compact system camera and have narrowed my choice down to a Nikon D90 or a Canon EOS 550D. I will be shooting a wide range of subjects, from landscapes to sports and action, so which would you consider the best? **David Powell**

**A** Although I'm modest in nature, David, I'm not modest enough to resist mentioning that I've just written a book that covers all this and more. It's called *The Complete Guide to Digital Photography* (ISBN 978-0-85738-548-2) and is available in all good bookshops.

I can clarify briefly the terms you mention, but for more detail you'll need to get a book on photography, or perhaps subscribe to AP.

Focal length is defined as the distance from the optical centre of the lens to the point of focus on the camera's sensor. What we really mean is that focal length tells us how much a subject will be magnified. On most DSLRs a figure of around 30mm gives the same

perspective as the human eye. More than this is a telephoto lens, which brings objects closer, while less is known as wideangle and means you can get more in the frame.

Flash control is the (largely automatic) method by which a camera controls how much light is put out by a flash. Too much and the picture will be too bright, while too little and it will be too dark. These days this is done with pre-flashes, which are weak flashes put out before the main exposure to let the camera meter the scene and decide how much light is needed to get good results.

JPEG and raw are the two main file formats that digital cameras are capable of producing. JPEG files are smaller in size (so you get more on a card) and can be viewed by anyone straight out of the camera. Raw files are slightly better in quality and can give more options for editing if you are doing this on a PC. Most cameras let you shoot both at once.

The Canon EOS 550D and Nikon D90 were both excellent cameras in their day, but are now coming to the end of their current production cycles. Canon replaced the EOS 550D with the EOS 600D some time ago, and something like the Nikon D5100 might provide you with better performance than the D90, especially in low light when you can raise the camera's ISO sensitivity to shoot handheld without flash. Don't discount other brands, either, such as Pentax's K-5 and Sony's Alpha 55. If it were me, I think I'd choose the Nikon, but it's a close-run thing and there is an element of personal taste. I suggest going to a decent independent camera dealer and trying these models out side by side. **Ian Farrell**

## THE EYES HAVE IT

**Q** When I use flash to photograph my dogs, their eyes often look bluey-green. My cameras are set for red-eye reduction and I can make further corrections on my computer, but they have no effect on dogs' eyes. Do you have any suggestions as to what I can do? **Phil Ruler**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## f/AQ

### Should you upgrade your DSLR?

Part of the advantage of DSLR photography is that you are buying into a system that can be upgraded, as new camera bodies, extra lenses and other accessories can be added to expand your photographic horizons. Yet deciding which direction to take can be a difficult process, especially with the extraordinary marketing efforts of the major camera manufacturers pulling you in every direction.

If the time to upgrade has arrived, the first question to ask yourself is,



## FROM THE AP FORUM

### Storing images while abroad

**Rivergard asks** I am going to South Africa for three weeks and will be taking a lot of photographs. I have a few memory cards, but should I continue shooting in raw or should I shoot in JPEG to get more images per card? I might take a laptop as well that I can download to.

**P\_Stoddart replies** Does your laptop have a DVD burner built in or do you have a USB external drive? If so, then use the laptop and back up to DVD+R as you go. Raw files give you the greatest control. If, say, the exposure is off on a shot, you stand a better chance of correcting it. Personally, if I were going to take the time out for such a

trip, I would buy some more memory cards.

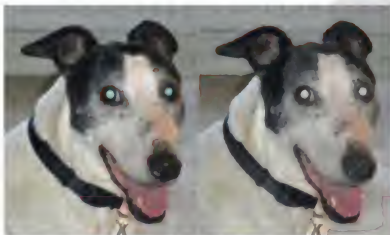
**Bob\_maddison replies** Don't take a laptop to South Africa if you only plan to use it to back up your photo files. Laptops can be a nuisance when flying and are a security risk when you're in South Africa. Why not shoot raw and JPEG. At the end of each day you can decide which to keep. I have visited South Africa several times and it is tempting to shoot a lot of photos. However, many of these will not be masterpieces but your personal record of your visit. For that purpose, a good JPEG should be adequate, although some might disagree with me!

**Large\_format replies** No question about it: shoot raw. I went to South America three years ago and while I took plenty of memory cards, most people on the trip didn't. Every town had several shops that would transfer the contents of a card onto DVD. I expect South Africa will have similar facilities. As a precaution, I'd always check that the transfer has been successful before re-formatting my card and get duplicate DVDs made.

**A** Anti-redeye features in cameras and software such as Adobe Photoshop look specifically for red dots, which they then correct and turn into black dots. Since they aren't looking for green dots, this will have no effect on dogs, or cats.

However, there is a solution. In Photoshop, Elements, PaintShop Pro or whatever software you have, invert the picture so it looks like a colour negative. This should turn the eyes red, since this is the opposite of blue/green. Now you can use the redeye tool on them, before using another invert command to turn the picture back to how it should look.

If this doesn't work, try selecting the coloured pupil with an elliptical selection tool



Flash causes a dog's eyes to turn bluey-green (left) and the corrected image (right)

and then reduce the colour saturation of this area with an adjustment. You may want to play with brightness and contrast until the pupil looks realistic. **Ian Farrell**

'Why do I need to upgrade?' What is it that your old camera is not doing that you want the new one to do? What do you want to achieve by shelling out more cash on more kit? Many of the features of new cameras are not worth the cost of an upgrade (a screen that is 1/2in larger than the last one, for instance), but others certainly are. You might want to take pictures in low light without flash, so you would benefit from a DSLR with improved performance at high ISO settings. Or maybe you've developed an interest for sports photography, in which case opting for something with more AF points and a faster continuous shooting speed may help. It's important to establish the features you want in order to know the direction in which to move.

Also, allocate some money in your budget for any necessary software upgrades you'll need, such as Adobe Photoshop to read the raw files from your new camera.

One reason that many photographers

cite for upgrading is that they 'just want a bit more image quality', but it's here that the controversy starts. Yes, more pixels means more resolution and bigger file sizes, but sometimes upgrading your lens will give a much larger boost in performance than going from 12 million pixels to 16 million pixels. For example, if you have a 15.1-million-pixel Canon EOS 50D with a standard 18-55mm f/3.5-5.6 kit lens, I'll bet that buying the excellent Canon EF-S 17-55mm f/2.8 IS USM lens will give you more of a lift in sharpness and resolution than upgrading to the most recent 18-million-pixel EOS 60D.

There are other upgrades to your system that can come about through accessories, too. Why not consider a vertical shooting grip and extra battery to improve handling and battery life? Or buy an ultra wideangle or telephoto lens to supplement what you already have, instead of replacing it?

**Ian Farrell**

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# Nikon SB-910 Speedlight

The Nikon SB-910 Speedlight is an upgraded version of the popular SB-900 flashgun. **Richard Sibley** finds out what the new model has to offer

**IN JUNE** 2008, Nikon launched the SB-900 Speedlight. As well as being slightly more powerful than its SB-800 predecessor, it also introduced a larger dot-matrix LCD screen. It is this screen, and the updated button arrangement, that make the SB-900 a firm, though expensive, favourite among Nikon users.

At the end of last year Nikon released the SB-910. As the designation suggests, the flashgun is more of an upgrade of the SB-900 than a new flashgun in its own right. As such, the specification of the two flashes is virtually identical. However, there are a few improvements in the newer flash that should improve the quality of what is already a highly regarded unit.

## FEATURES

When it comes to choosing a flashgun, power output is at the top of most photographers' lists. With a guide number of 34m @ ISO 100 (in 35mm lens setting), the SB-910 has the same output as its predecessor. While this should be more than enough light for most people's needs, it is quite a bit less than the Nissin Di866 Professional Mark II flash, which has a GN of 40m @ ISO 100 (in 35mm lens setting).

The wireless flash control on the SB-910 is the same as that on SB-900, and it is quite comprehensive. It can be used as either a remote or a master unit, meaning that not only can the flash be triggered from a distance, but it can also be used to control

the power output of other compatible flashes.

A quick flick of the dial switches the SB-910 from remote to master, making available the wide range of options this mode offers. Not only can the power of other individual flashguns be changed manually, but they can also be individually switched between i-TTL, manual and auto modes, with the option to add flash compensation to any of these settings.

One of the most important improvements in the SB-910 is to the thermal cut-out. This prevents the flash from overheating and burning out. On the SB-900, the cut-out simply prevents the flash from working when it reaches a certain temperature. Many professional photographers found this frustrating, as it meant the flash was inoperable. In the SB-910, the thermal cut-out has been altered so the flash recycle rate slows down, rather than stopping completely. This allows the flash to keep being fired, albeit at a reduced frequency, which should prevent the flash from becoming too hot and therefore damaged. This brings the top-of-the range Nikon Speedlight in line with the lower level SB-700, which also has this feature.

As with most flagship flashguns, the SB-910 comes with a few accessories. The most notable of these is the SW-13H diffusion dome. Many photographers will find this plastic clip-on dome useful, as it softens the flash output and helps to spread light more widely, which is handy when bouncing light off walls or ceilings.

Like the SB-900, the SB-910 also comes with two coloured filters. In the older flash, these colour-correction filters are filter gels that fit onto an attachment that clips in front of the flash head. The newer flash has a neater solution. Rather than flimsy filter gels and a holder, the SB-910 comes with two solid plastic green and orange filters that clip to the flash head in the same way as the diffusion dome. These should correct the colour of the flash light to match fluorescent and tungsten lighting respectively. The filters still allow the diffusion dome to be fitted over the top of them so that, when used in combination, the flash light can be both colour balanced and diffused. This neat solution should prove very popular, particularly among professional wedding photographers.

Beneath the head of the SB-910 is a sensor that reads a small code on the colour-correction filter. This allows the flash to know which coloured filter is attached, and when the camera is in AWB the white balance can be adjusted accordingly.

Also included in the soft case that comes with the flash is a plastic stand. This has a tripod screw thread on the underside to allow the flash to be mounted on a tripod or a lighting stand. Sadly, though, the thread is made of plastic rather than being a metal screw thread. While this will concern only a handful of photographers who regularly use the stand, over time it will be more likely to wear than a metal version. It seems like an odd cost-saving feature on what is otherwise a premium-quality product.

## AT A GLANCE

- GN 34m @ ISO 100
- 360° swivel
- 90° tilt head
- Tungsten and fluorescent colour filters
- Improved screen



# Facts & figures

<b>RRP</b>	£449.99
<b>Guide number</b>	34m @ ISO 100
<b>Flash modes</b>	i-TTL, auto aperture flash, non-TTL auto flash, distance-priority manual flash, manual flash and repeating flash
<b>Wireless</b>	Yes – remote or master
<b>Bounce capability</b>	Tilts from -7° to +90°, horizontally 180°
<b>Power source</b>	Four AA-type batteries
<b>External power</b>	Yes – SD-9 high-performance battery pack
<b>Dimensions</b>	78.5x145x113mm
<b>Weight</b>	420g (without batteries)
<b>Accessories supplied</b>	Speedlight stand AS-21, diffusion dome SW-13H, incandescent filter SZ-2TN, fluorescent filter SZ-2FL, soft case SS-910

**Nikon**, 380 Richmond Road, Kingston upon Thames,  
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the same as those on the SB-900. The only slight difference is that the button previously labelled zoom now accesses the menu, while the manual 'zoom' can be changed using one of the top-row buttons.

## PERFORMANCE

One of the first things I was keen to test was the recycling time of the flash. Using four new generic alkaline AA batteries, the SB-910 took around 4.6secs between two full-power flashes. Using the same batteries I was able to shoot at 1/8th power at a frame rate of 6fps for eight shots, with the flash firing on each frame. However, a few of the frames were a fraction darker than the first one.

Using NiMH batteries speeds up the recycle time, and those photographers taking action shots may benefit from using these. Similarly, if you are lighting portrait images with an SB-910 I would recommend NiMH batteries, as the faster recycle time means less waiting around between shots.

The final improvement to the SB-910 over the SB-900 is its AF illumination. Rather than just projecting a red beam of light that can be seen in the centre of the frame, the beam on the SB-910 is projected onto an area of the frame that corresponds to the AF point in use. This works very well in low-light conditions, making sure that the subject is in focus even when off-centre AF points are selected.

When used with Nikon's D300 and D700 DSLRs, I found that the SB-910 produces very good exposures. It is possible to set your camera to aperture priority, put the flash in TTL mode and fire the flash directly or bounced and achieve great results. Flash compensation control is also available, making it easy to fine-tune the flash exposure.

## BUILD AND HANDLING

As expected for a shotgun costing more than £400, the SB-910 is very well built. The lock for the hotshoe is solid with a reassuring spring, while the head rotates through 360° and tilts 90°. Built into the head is a pull-out wideangle diffuser and plastic bounce card.

The number of features on a flashgun can make it one of the most daunting photographic accessories to use, but thankfully the SB-910 is fairly straightforward and more experienced

photographers should be able to pick up the flash and use it without first referring to the instructions.

Less experienced photographers will also find the SB-910 simple to use, with the large dot-matrix LCD screen clearly showing all the settings. The screen is an improved version of that found on the SB-900, being brighter and having more contrast. The screen can be illuminated for use in low light, as can the buttons. All these features make it simple to control the flash settings at night.

The controls on the SB-910 are largely

**Above: The controls of the SB-910 are straightforward and easy to use**

**Below left:**  
Included is a  
diffuser that can  
be fitted over  
the colour filters



**'Many photographers will find the dome useful, as it softens the flash output'**

# Verdict

**WITH** its great combination of power and ease of use, combined with versatile wireless flash capabilities, the Nikon SB-910 Speedlight should be at the top of many Nikon owners' wish lists. Small features, such as the hard plastic correction filters and the backlit buttons, are nice touches, and it is quite hard to find fault with the flash.

Perhaps the biggest issue is the price. The RRP of the SB-910 is £449.99, while the slightly more powerful and similarly specified Nissin Di866 Professional Mark II flash can be found for around £200 (street price). There is also the fact that the SB-910 is only an upgrade from the SB-900, which can currently be found online for around £325.

Unless you are a professional photographer who will take advantage of the SB-910's new thermal cut-out feature, SB-900 owners may find it hard to justify the extra expense. Those looking for a high-quality powerful flashgun for their Nikon DSLR should consider the SB-910, but be aware that if power is all you require there are other, more affordable, options.





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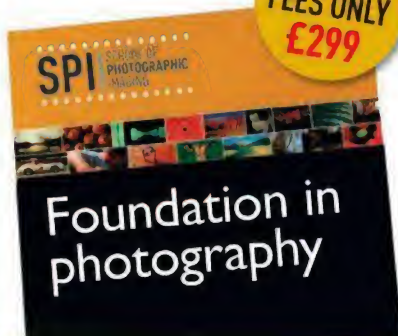
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### Index to advertisers

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Birmingham Cameras.....83	London Camera Exchange Group.....20	ProAm Imaging Ltd.....41
Camtech.....59	London Camera Exchange (Southampton).....31	RK Photographic.....41
Cash4cameras.....83	Mifsud Photographic.....74-77	Samsung Electronics UK Ltd.....Cover: ii
Clifton Cameras.....4	Morco Ltd.....81	Special Auction Services.....83
Clock Tower Cameras.....82	Morris Photographic Centre.....60	SRB-Griturn Ltd.....82
Ffordes Photographic Ltd.....78-79	Mr Cad.....80	SRS Ltd.....58
Grays of Westminster.....18-19, 81	Olympus Imaging & Audio Ltd.....Cover: iv	Warehouse Express.....66-69
Interfit Photographic Ltd.....9	Park Cameras Ltd.....61-65, Cover: iii	WhiteWall.....37
	Peak Imaging.....81	

**Classified.....85-89**

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SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT CASED \$365.00
SIGMA 24 - 70mm f2.8 EX DG HSM APO	MINT CASED \$425.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED \$499.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT BOXED \$599.00
SIGMA 120 - 400mm f4.5-6.3 DC HSM OS (LATEST LENS)	MINT BOXED \$375.00
TAIMRON 28 - 75mm f2.8 IR SP LD GLASS (LATEST)	MINT + HOOD \$245.00
TAIMRON 70 - 300mm f4.5-6.3 D II MACRO	MINT BOXED \$299.00
TAIMRON 10 - 17mm f3.5-5.6 AT-X DX LENS (LATEST)	MINT £375.00

## Contax 'G' Compacts & SLR & Ricoh

CONTRAX G1 BODY	MINT- £175.00
CONTRAX TITANUM COMPACT + LEATHER CASE	MINT CASED \$399.00
CONTRAX 30mm f2.8 800GM FOR G	MINT £45.00
CONTRAX 90mm f2.8 SON G + FILTER + CONTRAX HOOD	MINT BOXED £245.00
CONTRAX 90mm f2.8 SONNAR 'G'	MINT BOXED £199.00
CONTRAX TLA 200 FLASH FOR G1/G2	MINT CASED \$49.00
CONTRAX TLA 140 FLASH	MINT CASED \$69.00
CONTRAX ST BODY	EXC++ £289.00
CONTRAX ARIA BODY (STRAP INSTRUCTIONS)	EXC+ BOXED £199.00
CONTRAX RTS 1 QUARTZ BODY	EXC+ £119.00
CONTRAX FIT VASICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTRAX 65mm f1.4 PLAMAR M3	MINT- £495.00
CONTRAX TLA 280 FLASH	MINT- £95.00
CONTRAX MUTAR III 1.4 x TELECONVERTER	NEW £225.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M TTL BODY 0.72 CHROME	MINT BOXED £1,399.00
LEICA M5a BODY (SUPERB CONDITION)	MINT £175.00
LEICA IIc BODY & CASE	EXC++ £795.00
LEICA IIc RED DIAL + CASE	MINT CASED \$495.00
LEICA M JESSI 21mm f2.8 BUGEN (SUPERB LENS)	MINT BOXED AS NEW \$965.00
LEICA 90mm f4.5 ELMAR CHROME M MOUNT	MINT IN KEETER \$199.00
LEICA 135mm f4.5 HECTOR + HOOD M MOUNT	EXC+ £395.00
LEICA 135mm f4.5 ELMAR M MOUNT WITH HOOD	EXC++ £345.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT BOXED \$119.00
LEICA 90mm f9mm SUPER VISO	MINT BOXED \$119.00
LEICA 3.5cm f3.5 SUMMARON SCREW	MINT £365.00
LEICA 5cm f2 SUMMITAR CULL SCREW	MINT £299.00
LEICA 5cm f2 SUMMITAR CULL SCREW + M MOUNT	MINT £299.00
LEICA 5cm f2 SUMMAR SCREW	MINT £195.00
LEICA 90mm f4.5 ELMAR CHROME SCREW	MINT IN KEETER \$199.00
LEICA 9cm f4.5 HEAD + 16667 GCP MOUNT FOR VISO	MINT £199.00
LEICA 135mm f4.5 HECTOR + HOOD SCREW	EXC+ £399.00
LEICA M BELLONS UNIT	MINT £75.00
LEICA SF20 FLASH + CASE	MINT BOXED \$99.00
LEICA SF20 FLASH	MINT BOXED \$115.00
LEICA ERM LEATHER CASE (14505) FOR M6/MITTL/M7	MINT BOXED \$99.00
LEICA R7 BODY BLACK	MINT- £445.00
LEICA R4 BODY BLACK + STRAP	MINT BOXED \$245.00
LEICA REX SLR BODY CHROME	MINT BOXED \$299.00
LEICA 21mm f4.5 SUMMARON SCREW	MINT BOXED \$599.00
LEICA 90mm f2.8 MACRO-ELMARIT R ROM ("UNUSED")	MINT BOXED AS NEW \$699.00
LEICA 90mm f2.8 MACRO-ELMARIT R 3.5 CAH + 1:1 ADAPTOR	MINT £545.00
LEICA 180mm f4.5 ELMARIT R 3.5 CAH	EXC++ £445.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT BOXED AS NEW \$445.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT- £399.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR R	EXC++ £299.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA R8 REMOTE CONTROL	MINT BOXED AS NEW \$165.00
LEICA DAVIDO 8 - 12 - 42 BINOCULARS GREEN + CASE	MINT BOXED £1,175.00
LEICA 8 x 32 ULTRAVIO HD (LATEST NEW UNUSED)	MINT BOXED \$99.00
LEICA 7 x 42 TRINOVIA BA BINOCULARS ("UNUSED")	MINT BOXED AS NEW \$999.00
LEICA 8 x 50 TRINOVIA BINOCULARS (REALLY BRIGHT)	MINT CASED \$775.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC++ CASED \$99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 30S BINOCULARS	MINT CASED \$265.00
SHARANSKI AS 65 HD SCOPE + 20-60 EYEPIECE	MINT BOXED AS NEW \$399.00

## Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 15mm f4.5 SV HELIAR ASP + FOR SILVER	MINT BOXED AS NEW £295.00
VOIGTLANDER 25mm f4.5 SKOPAR + FINDER SILVER	MINT BOXED AS NEW £265.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS MM AS NEW £475.00	MINT BOXED AS NEW £235.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (RLK)	MINT BOXED AS NEW £129.00
VOIGTLANDER 35mm VIEWFINDER BLACK	MINT BOXED AS NEW £129.00
VOIGTLANDER LH1 HOOD FOR 21.25-28mm LENSES	MINT BOXED AS NEW £30.00
VOIGTLANDER BESSA WINDER / GRIP FOR 1 & 2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 16.21-25mm ADAPTORS	MINT BOXED AS NEW £265.00

## Medium & Large Format

BRONICA ETBS BODY ONLY	MINT- £75.00
BRONICA ETBSR BODY + 120 BACK	EXC++ £385.00
BRONICA 40mm f4.0 ZENZANON MC	MINT- £195.00
BRONICA 40mm f4.0 MC LENS	MINT BOXED £289.00
BRONICA 100mm f4.5 ZENZANON PE	MINT £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4.5 PE	MINT £125.00
BRONICA 150mm f4.5 PE	EXC++ £300.00
BRONICA ETBS 120 BACK	MINT £69.00
BRONICA ETBS 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETBS/ETRS	MINT CASED \$99.00
BRONICA AEI PRISM FINDER	MINT £99.00
BRONICA 50mm f3.5 ZENZANON E	EXC++ £119.00
BRONICA 100mm f4.5 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON E	MINT BOXED £299.00
BRONICA SDA 120 BACK	MINT £245.00
CONTRAX MFB-2 POLAROID BACK FOR CONTRAX 645	NEW £165.00

FLUO GW 670 MK II CW 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77II	MINT £375.00
MAMIYA 65mm f4.5 SEKOR 2 LENS FOR 77 + HOOD	MINT £159.00
MAMIYA 65mm f4.5 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR 2 W FOR RZ	MINT £199.00
MAMIYA 230mm f4.5 LENS FOR RZ	MINT- £155.00
MAMIYA BACKS/BELLOWS HOOD/POL BACK	IN STOCK PHONE
MAMIYA 150mm f3.5 AF FOR 645 AF	MINT £299.00
MAMIYA 210mm f4.5 SEKOR C FOR 645	MINT CASED \$195.00
MAMIYA RZ 67 PRO BACK	MINT £69.00
MAMIYA RZ 67 PRO BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA R 20 BACK FOR RB FT	MINT £65.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00

## Hasselblad

HASSELBLAD XPM COMP WITH 45mm f4 LENS	EXC++ £765.00
HASSELBLAD 90mm f4 FOR XPM	MINT-IN KEETER £685.00
HASSELBLAD SVC WITH 38mm f4.5 906GV + FDR	EXC++ £1,295.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,399.00
HASSELBLAD 503ELM + A12 BACK + HOOD	EXC++ £999.00
HASSELBLAD 40mm f4 CF	MINT £995.00
HASSELBLAD 50mm f4 CF DISTAGN + HOOD + FILTER	MINT BOXED AS NEW £1,295.00
HASSELBLAD 150mm f4.5 SEIKENAR CF	MINT £695.00
HASSELBLAD 150mm f4.5 SEIKENAR CF	EXC++ £999.00
HASSELBLAD CW WINDER - REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £125.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00
HASSELBLAD EXTENSION TUBE 55mm	MINT- £95.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £395.00
NIKON F90 BODY + MB 10 GRIP	EXC++ £245.00
NIKON F90 BODY	EXC++ £199.00
NIKON F55 BODY	MINT BOXED \$99.00



## Camlink Tripod Bags Special

Ideal bags for your tripods! Small bag 62x18cm compatible with (with heads): Manfrotto 055CXPRO4, 190CXPRO4, 732CY A3RC1, Slik 340DX, 300DX, Velbon E440L, Giotto MT9241B, MT9240B, MT8240B - plus others. Large bag 76x18cm compatible with (with heads): Manfrotto 190XPROB, 190CXPRO4, 190CXPRO3, 055XPROB 055CXPROB - plus others.

Small Tripod Bag **SAVE £15** £4.95

## Manfrotto MY 732CY Kit

The 732CY-A3RC1 tripod kits primary material is Carbon Fibre making it light weight, portable yet strong, stable and durable. The ergonomic controls of the A3RC1 3-way head are designed for a safer and more enjoyable experience and ensure maximum precision. When fully closed the tripod measures a compact 50cm, and 142.5cm with the centre column at its highest. The ideal tripod for all occasions. Closed length 50cm. Max height 142.5cm. Min height 28.5cm. Load 3.5 kg. Weight 1.32 kg.

M-Y 732CY Kit £97.90

**PLUS FREE CAMLINK CASE**

## Manfrotto 055CXPRO3

Specifically designed for extreme outdoor assignments. The legs and the column are made of 100% carbon fiber combined with magnesium die-casting quick action lever locking collars. The magnesium top plate has a levelling bubble.

Weight: 1.65kg. Closed length: 65cm. Max height: 175cm. Max height centre column down: 140cm. Min height: 11.5cm. Load capacity: 8kg.

055CXPRO3 Tripod £214.97

**CLAIM A FREE 324RC2 HEAD**

## Manfrotto 055XPROB

Makes the famous Manfrotto patented horizontal centre column feature even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever.

Closed length: 65.5cm. Max height: 178.5cm. Min height: 10cm. Leg sections: 3. Min height column down: 142cm. Weight: 2.4kg. Load capacity: 7kg.

055XPROB Tripod £109.97

## Manfrotto MKC3-PO2 kit

This is the most compact full size support on the market. The five section legs and the unique reversible column provide maximum compactness for storage and transportation, yet when fully extended it is a full size tripod with no compromise on height. The quick action intuitive ball head allows you to simply and quickly set the position of your camera in any situation so you're always ready.

Weight: 1kg. Closed length: 43cm. Max height: 165cm. Max height centre column down: 136cm. Min height: 46.5cm. Load capacity: 1.5kg.

MKC3-PO2 Tripod Kit £33.97

**Seen a better price elsewhere ASK US TO MATCH OR BETTER**

## Gitzo GM1130MT

A completely new aluminium monopod / Monotrek / camera walking pole, which features a new aluminium 1.2mm tube with ALR. The tube is the best compromise between lightweight and torsion rigidity, and stands in the market as a top quality and performance enhanced product against all other competitors that feature a lightweight but less stable 0.8 - 1mm aluminium tube. For the first time Gitzo offers a aluminium monopod walking pole that features the ALR system like 6X and Basalt monopods for faster operation and accurate height adjustment.

Closed length: 81cm. Max height: 164cm. Min height: 81cm. Leg sections: 3. Load capacity: 2kg. Material: aluminium. Weight: 0.43kg.

GM1130MT Monopod/Pole £114.95

## Cokin H250A Graduated Kit

Kit contains... P-Series Filter Holder, P121L Gradual Grey G2 Light (NDx2) Filter, P121M Gradual Grey G2 Medium (NDx4) Filter, P121S Gradual Grey G2 Soft (NDx8) Filter. 100 Page filter catalogue.

H250A ND Grad Kit £49.95

## Trek-Tech Trekpod Go Pro

Monopod / tripod / hiking staff multi-tool which packs into its included travel case and fits in a carry-on bag. It also telescopes 4" shorter than the TrekPod II in the monopod/hiking staff mode, has "soft touch" rubber locking nuts, & features the new MagMount PRO quick release ball head system. Minimum height: 22in.

Trek-Tech Go Pro £84.97

Includes the following accessory kit FREE: "Tightening wrench" "OptiMount Clamp" "Adapter for use with tripod legs (makes low level mini tripod). All worth £30!

## Slik F740 Tripod & Head

Economical and lightweight tripod and head for the casual photographer or videographer. Capable of supporting digital SLR cameras & video cameras the F740 has a smooth moving 3-way pan head with a long handle that gives as good performance when recording video as it does holding the camera for still shots. The tripod has a lockable mid-level spreader to keep all legs even at the same angle and increase stability. There is a geared center column with a handle for controlled elevation of the camera. A quick release plate makes for easy and quick mounting and dismounting of the camera. Max height: 148cm. Min height: 23.5cm. Folded length: 53cm. Load capacity: 2kg. Weight: 1.46kg.

F740 Tripod & Head £34.99

F730 Tripod & Head **SAVE £20** £31.95

F630 Tripod & Head **SAVE £20** £29.95

## Slik Pro 500DX Kit

Features Slik's Super Alloy "AMT" - a blend of Aluminum, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi position 26.8mm diameter legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort, particularly in cold conditions. The centre column is simple to adjust - loosen the locking collar & move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. The column is reversible, making this a great choice for macro photographers. Comes complete with 500DX all-metal head that has two pan handles to operate each movement axis independently. The head also incorporates a multi-position quick release plate for complete versatility. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load capacity: 6kg. Weight: 3.5kg.

500DX Tripod & Head £99.87

## Spider Single Camera System

Constructed from high quality materials, it is designed to take a pro DSLR body and a larger lens. This is a comfortable and effective way to carry your camera without the hassle of straps or a bulky bag.

Included:  
1 x Spider Belt  
1 x Spider Pro Holster  
1 x Spider Pin.  
1 x Spider Plate + allen key

Single System £109.95

Dual System £189.95

Single System For Other Makes... £99.00

Fits Lowepro S&F £99.99

Fits ThinkTank Pro Speed £99.99

Fits ThinkTank Steroid £99.99

ALSO...

Spider Black Widow - fits a normal belt, suitable for lighter cameras £39.95

## Billingham Hadley Pro

Based on the immensely popular Billingham Hadley Original, the Hadley Pro has extra features: a carrying handle, a weatherproof zippered back pocket and the facility to accept AVX pouches. The camera insert is removable so one day it can be a roomy, well-equipped camera bag; the next it can double as a business case or a slightly posh beach bag. It will accommodate A4 files and a small laptop.

Hadley Pro £144.95

Hadley Small **SAVE £20** £114.95

Hadley Large £138.95

## Tamrac Aero 36

Designed to fit Micro Four Thirds cameras with a lens attached, an extra lens and accessories. It is also a perfect fit for a compact DSLR with a kit lens attached. Features a front pocket and two mesh side pockets to store accessories. Foam-padded interior divider. Weather flaps. Carrying handle, belt loop & adjustable, removable shoulder strap.

Aero 36 Shoulder Bag **SAVE £10** £22.95

## Tamrac Aero Speedpack 85

The perfect carrying solution for those who prefer the comfort of a back pack, but don't want to sacrifice the ability to quickly access photo gear. Tamrac developed an innovative Dual Entry System™ that allows fast access to camera gear through a side door when the pack is worn over one shoulder. Equipment can be accessed through the front panel when the pack is used like a normal backpack. Holds and protects a DSLR with a grip and lens attached, 2-3 additional lenses, a 17" screen laptop and accessories.

Aero Speedpack 85 £89.95

Aero Speedpack 75 £68.95

Aero 80 **SAVE £20** £76.95

Aero 70 **SAVE £20** £53.95

## Tamrac Expedition 6X

High-mobility pack offering foam padded protection & quick access to an SLR, lenses, flash and accessories with a foam-padded front pocket for portable DVD players or viewers up to an 8" screen. The main compartment is completely foam padded with adjustable, foam padded dividers to protect a digital or film SLR, 4-6 lenses and a flash. The camera with a lens attached is suspended on two vertical, foam padded dividers, internally reinforced with rigid plastic. A restraint strap holds the lens firmly.

Expedition 6X Backpack £118.95

Expedition 3 Backpack **SAVE £15** £34.95

Expedition 4X Backpack **SAVE £20** £89.95

Expedition 5X Backpack £104.95

Expedition 7X Backpack £149.95

Expedition 8X Backpack £169.95

Expedition 9X Backpack **SAVE £20** £189.95

## Lowepro Compact Courier 80

A smart and elegant shoulder bag specifically designed to fit the Sony® NEX series. It's a snug-fitting, lightweight, yet truly protective way to keep your camera within easy reach. It offers a 2-bags-in-1 solution. Wear it over your shoulder or across the body packed with a camera with 18-55mm attached lens, plus a pancake/16mm lens. In addition, you can remove the inner Mini Quick Case and carry your camera with just the attached 16mm lens for a truly minimal approach.

Compact Courier 80 £34.99

Compact Courier 70 £32.00

## Seen a better price elsewhere ASK US TO MATCH OR BETTER

## Nissin Di622 MKII Flash

Guide No. 62 (metres) at ISO200 with the reflector at 105 degrees. 6 level manual power control. The flash beam covers the frame from 14mm (with a wide angle diffuser built-in) to 70mm of a digital lens (24-105 full frame equivalent). Built in reflection panel for fill-in shots. Power source 4 x AA batteries or equivalent. Recycle time ~ 5 seconds to full power with fresh batteries. Flash exposure control E-TTL and TTL for Canon Cameras. TTL for Nikon.

Nissin Di622 MKII Flash £114.90

## Proline Apollo 180 2 Head Kit

The X-180 Apollo has a 180 w/s output with stepless variable power range from 1/8th to full. It is of solid metal construction, but with soft rubberised coating for comfortable handling and quality finish. The low 6V trigger voltage makes it safe to use with any camera. Kit includes: 2 x 180 joule heads. 2 x Air cushioned stands. 1 x brooly. 1 x soft box. Sync lead & carry case.

Apollo 180 2 Head Kit **SAVE £55** £248.00

## Lowepro Photo Sport 200AW

Designed for those who want a lightweight solution for carrying their equipment. The backpack features two compartments, one for gear the other for personal belongings. Capacity for a pro-sized DSLR with kit lens attached, flash, hydration reservoir (extra) plus clothing etc. The side pocket is gives quick access to your equipment. Available black or orange.

Photo Sport 200AW £149.95

## Paterson Film/Print Process Kit

All the essential equipment for processing both film and photographic paper. The ideal starter kit - just add an enlarger! Contents: 1 X Universal developing tank and spiral. 1 X Set of three 8 x 10 trays. 1 X Paterson chemical mixer. 1 X Thermometer. 1 X Print tongs. 1 X Pair of film clips. 1 X Paterson film squeegee.

Film & Print Processing Kit £79.00

**We still stock B&W Film, Chemicals and Printing Papers**

## X-Rite ColorMunki Display

Supports all displays, including wide gamut monitors, and is packed with new features and is incredibly easy to use, through an intuitive wizard driven interface, offering 'easy' and 'advanced' modes, with simple one click presets for total control and usability. Boasts an ultra-modern design and delivers monitor and projector profiling within a sleek, compact and fully integrated device.

Colormunki Display **SAVE £20** £114.95

## Datacolor Spyder 4 Pro

Profiles your monitor. Ideal for advanced photographers and creative professionals. Calibrate multiple monitors. Ambient light sensor. Preset targets for gamma and white point. iPad ready. The Spyder4Pro monitor calibrator automates and simplifies display calibration. Install the software, attach the color sensor to USB, and step through the wizard. The sensor measures a series of colors on your screen and creates a "profile" that brings your display to a reference state. At the end, you can compare how the images look before and after calibration. Spyder4Pro features a patented, full-spectrum 7-color sensor that can accurately characterise a variety of wide gamut and normal displays. Spyder4Pro software lets you use the same sensor to calibrate your computer, iPad and iPhone. No other calibrator has this capability. The fourth generation sensor uses double-shielded filters for longer life and better performance. On average, accuracy and precision are improved by 26% and 19% respectively.

Spyder 4 Pro £129.90

Spyder 4 Express £99.99

Spyder 4 Elite £178.90

## Stealth Gear Photographers Jacket 2

Truly versatile and an all rounder in terms of functionality. Features many pockets including two expandable lens pockets (now floating pockets to allow backpack waist straps to go behind the pockets and have removable anti-shock padding), new padding added to shoulders with anti slip camera strap grips on both sides, two way zippers added for ventilation and crouching, detachable wired peak hood, detachable light shade hood and insect repellent mesh face net. The jacket 2 comes with a large rear pocket, comfort mesh lining, under-arm vents and zipped pockets to allow easy movement. The outer shell is 100% polyester micro suede, DuPont Teflon treated to repel dirt, water and unwanted stains with TPU lamination in more than 8033mm waterproofing & 5826g/m2/24hrs breathability.

Photographers Jacket 2 £219.00

## Stealth Gear 2 Man Hide

Features six windows for 360° viewing, and because it has a spring steel frame, the hide can be set up in seconds. There is ample room for two people along with tripods and cameras. Built in chairs have cup holder in chair. Comes with its own carry-backpack. Please note that the hide is only showerproof and not completely waterproof.

Stealth Gear 2 Man Hide £99.00

Stealth Gear 1 Man Hide £79.00

Aquaproof Quick Hide £199.99

Sit Anywhere Padded Seat £24.99

Double Bean Bag £33.95

## Stealth Gear Photographers Gloves

Perfect for all types of outdoor photography from wildlife to landscape, these photographer's gloves give you the right balance between warmth and camera control. If your photography takes you to the great outdoors these gloves will provide protection from the elements and also give you great control over your photography equipment. As these gloves tend to be smaller than regular gloves, we would recommend you order a larger size than normal.

Photographers Gloves **SAVE £5** £34.90

## Stealth Gear Square Filter System

Available Filters: GREY - ND8, ND4, ND2. Graduated - Grey, Brown, Blue & Sunset. Specials - Red, Yellow, Star 8, Star 4 & Circular Polariser. Accessories - Standard & Wide Angle Filter Holder, Storage Box, Modular Lenshood & Adapters. In sizes... 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm & 86mm. All Filters Fit The Cokin 'P' System. All items are manufactured to a very useful high standard to give years of trouble free use.

Grey Filters (ND) each £21.99

Graduated Filters each £21.99

Special Filters each £23.99

Sunset Filter £34.99

Circular Polariser £79.99

Filter Holder £11.99

Wide Angle Filter Holder £13.99



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REDEFINED



- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
- ▶ Clear View II 3.2" 1,040k LCD
- ▶ Ethernet port

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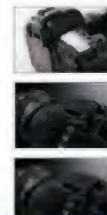


## EOS 5D<sup>Mark II</sup>

EXTEND THE BOUNDARIES OF  
YOUR PHOTOGRAPHY.



- ▶ 21.1MP full frame CMOS sensor
- ▶ DIGIC 4 processor
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- ▶ Full HD (1080, 30fps) movie recording
- ▶ High-res 3.0" VGA LCD with Live View
- ▶ Up to 3.9fps JPEG shooting up to card capacity
- ▶ 9-point AF + 6 Assist AF points
- ▶ Magnesium alloy body



EOS 5D Mk II Body Only **£1,522.99** EOS 5D Mk II + 24-105 L IS **£2,293.99** EOS 5D Mk II + 24-70 L **£2,509.99**

## Canon EOS 1100D

- ▶ 12 Megapixel CMOS sensor
- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



EOS 1100D Body Only **£309.00** EOS 1100D + 18-55 IS II **£394.99**

## Canon EOS 550D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 3.7fps shooting
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" LCD Screen



EOS 550D Body Only **£469.99** EOS 550D + 18-55 IS II **£569.99**

## Canon EOS 600D

- ▶ 18 Megapixel CMOS sensor
- ▶ Scene Intelligent Auto mode
- ▶ Full HD movies
- ▶ Up to 3.7fps shooting
- ▶ 3.0" Vari-angle LCD Screen



EOS 600D Body Only **£549.99** EOS 600D + 18-55 IS II **£609.99**

## Canon PowerShot S100

- ▶ 12.1 MP CMOS sensor
- ▶ HS System with DIGIC 5
- ▶ 5x Optical Zoom
- ▶ Intelligent IS
- ▶ Lens Control Ring



PowerShot S100 **£389.00\*** Add a SanDisk 8GB Ultra SDHC Card for only £12.99!

## Canon EOS 60D

- ▶ 18 Megapixel CMOS sensor
- ▶ Advanced creative features
- ▶ Full HD movies
- ▶ ISO 100-6400, H:12800
- ▶ 3.0" Vari-angle LCD Screen



EOS 60D Body Only **£784.99** EOS 60D + 18-55 IS II **£879.99**

## Canon EOS 7D

- ▶ 18 Megapixel CMOS sensor
- ▶ Up to 8fps shooting
- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



EOS 7D Body Only **£1,099.00** EOS 7D + 15-85 IS **£1,679.98**

## Canon EOS-1D<sup>Mark IV</sup>

- ▶ 16.1 Megapixel CMOS sensor
- ▶ Up to 10fps shooting
- ▶ Full HD movies
- ▶ High ISO up to 102400
- ▶ 3.0" Clear View II LCD



EOS-1D IV Body Only **£3,499.00** See website for bundle deals with the EOS-1D IV

## Canon PowerShot G1X

- ▶ 14.3 MP CMOS sensor
- ▶ HS System with DIGIC 5
- ▶ 4x Optical Zoom
- ▶ 3.0" Vari-angle LCD Screen
- ▶ Full HD Movie



PowerShot G1X **See Web** Add a SanDisk 16GB Extreme HD SD Card for only £34.99!

## Canon Lenses

For money saving deals with filters & hoods, visit our website.

## Canon Accessories

### Wireless File Transmitters

WFT-E1 (EOS 1Ds II) **£999.99**  
 WFT-E2 Mark II (EOS 1D IV) **£629.99**  
 WFT-E3 (EOS 40D) **£719.99**  
 WFT-E4 (EOS 5D Mk II) **£499.99**  
 WFT-E4 Mark II (EOS 5D Mk II) **£599.99**  
 WFT-E5B (EOS 7D) **£429.99**

### Batteries

NB 6L (for Digital IXUS 85 IS) **£43.00**  
 NB 7L (for Powershot G10) **£59.00**  
 NB 9L (for IXUS 1000 HS) **£43.00**  
 BP 511A (G630D, 40D, 50D, 50D) **£79.99**  
 LP E4 (for EOS 1Ds Mark II) **£124.00**  
 LP E5 (EOS 450D / 500D) **£44.99**  
 LP E6 (for 60D / 7D / 5D Mk II) **£69.99**  
 LP E8 (for EOS 550D / 600D) **£44.99**  
 LP E10 (for EOS 1100D) **£44.99**

### Flashguns

Speedlite 270EX II **£159.99**  
 Speedlite 320EX **£224.99**  
 Speedlite 430EX II **£209.99**  
 Speedlite 580EX II **£379.00**  
 MacroLite MR-14EX **£459.99**  
 MT-24EX Macro Twin Flash **£789.99**  
 Speedlite Transmitter ST-E2 **£179.99**

### Remotes

RC-6 (EOS, 550D, 600D) **£16.99**  
 RS-60E3 (EOS 400D, 450D) **£24.99**  
 RS-80N3 (40D, 50D, 1D II, 1Ds II) **£44.99**  
 TC-80N3 (50D, 5D, 1D II, 1Ds II) **£44.99**  
 LC-S Wireless Controller Set **£334.99**

### LP-E6 Battery

Our Price **£69.99**

### Speedlite 320EX

Our Price **£224.99**

### BG-E6 Grip (5D Mk II)

Our Price **£219.95**

### BG-E8 Grip (550D/600D)

Our Price **£114.99**

### LP-E8 Battery

Our Price **£44.99**

### Speedlite 580EX II

Our Price **£379.00**

### MacroLite MR-14EX

Our Price **£459.99**

### RC-6 Remote

Our Price **£16.99**

### Battery Grips

BG-E5 (EOS 450D) **£119.99**  
 BG-E6 (5D Mk II) **£219.95**  
 BG-E7 (7D) **£149.99**  
 BG-E8 (550D) **£114.99**  
 BG-E9 (60D) **£159.99**

### Flashguns

Speedlite 270EX II **£159.99**  
 Speedlite 320EX **£224.99**  
 Speedlite 430EX II **£209.99**  
 Speedlite 580EX II **£379.00**  
 MacroLite MR-14EX **£459.99**  
 MT-24EX Macro Twin Flash **£789.99**  
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### Remotes

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 RS-60E3 (EOS 400D, 450D) **£24.99**  
 RS-80N3 (40D, 50D, 1D II, 1Ds II) **£44.99**  
 TC-80N3 (50D, 5D, 1D II, 1Ds II) **£44.99**  
 LC-S Wireless Controller Set **£334.99**

### LP-E6 Battery

Our Price **£69.99**

### Speedlite 320EX

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### BG-E6 Grip (5D Mk II)

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### BG-E8 Grip (550D/600D)

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### LP-E8 Battery

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### LP-E10 Battery

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### Speedlite 320EX

Our Price **£224.99**

### BG-E6 Grip (5D Mk II)

Our Price **£219.95**

### BG-E8 Grip (550D/600D)

Our Price **£114.99**

### LP-E8 Battery

Our Price **£44.99**

### Speedlite 580EX II

Our Price **£379.00**

### MacroLite MR-14EX

Our Price **£459.99**

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- TSE 45mm f/2.8 **£1,118.99**
- TSE 90mm f/2.8 **£1,118.99**
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- EF-S 55-250mm f/4-5.6 IS II **£164.99**
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- 70-200mm f/4.0L IS USM **£919.99**
- 70-200mm f/4.0L USM **£499.00**
- 70-300mm f/4.0-5.6 IS USM **£399.99**
- 70-300mm f/4.0-5.6L IS USM **£1,089.00**
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- 75-300mm f/4.0-5.6 USM III **£241.99**
- 100-400mm f/4.5-5.6L USM IS **£1,229.00**
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- ▶ 16.2 Megapixel Full-Frame sensor
- ▶ ISO 100-12800
- ▶ Multi-area format D-Movie
- ▶ Highly durable Kevlar/carbon fiber-composite shutter unit
- ▶ Multi-CAM3500FX 51-point AF system
- ▶ EXPED 3 image processing engine
- ▶ 3.2" 922k-dot LCD monitor
- ▶ 3D Color Matrix Metering III
- ▶ Wireless LAN and Ethernet support



## Nikon V1

The portable Nikon 1 V1 will propel your photography forward in ways you could never have imagined.

- ▶ 10.1 Effective Megapixels
- ▶ Full-HD Movie Recording
- ▶ High-speed continuous shooting
- ▶ 3.0" LCD Screen
- ▶ Motion Snapshot



Visit our website and watch the V1 video for further details

## Nikon J1

The super-small Nikon 1 J1 interchangeable lens camera offers all you need to shoot great photos and movies.

- ▶ 10.1 Effective Megapixels
- ▶ Full-HD Movie Recording
- ▶ High-speed continuous shooting
- ▶ 3.0" LCD Screen
- ▶ Motion Snapshot



Visit our website and watch the J1 video for further details

Due in stock Mid-February 2012. Pre-orders taken now

V1 + 10-30mm £699.99

V1 + 10mm £759.00

J1 + 10-30mm £449.95

V1 + 10mm £485.00

## Nikon D5100

- ▶ 16.2 Megapixel CMOS sensor
- ▶ High ISO (100-6400)
- ▶ Full HD movies
- ▶ 4 fps continuous shooting
- ▶ Compact & Lightweight



D5100 Body Only £525.00

D5100 + 18-55 VR £665.00

## Nikon D90

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 4.5 fps continuous shooting
- ▶ Compact & Lightweight



D90 Body Only £549.99

D90 + 18-105 VR £729.99

## Nikon D300s

- ▶ 12.3 Megapixel CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 7 fps continuous shooting
- ▶ Durable, magnesium alloy body



D300s Body Only £999.00

D300s + 18-200 VR £1,598.99

## Nikon D3s

- ▶ 12.1 MP Full-Frame CMOS sensor
- ▶ High ISO (200-3200)
- ▶ D-Movie function
- ▶ 9 fps continuous shooting
- ▶ Durable, magnesium alloy body



D3s Body Only £3,399.99

See website for further Nikon D3s Offers

## Nikon SLR System Bag

£9.99  
SRP £37.99  
VAE 210BV



SAVE £20 off SRP

## Nikon Speedlite SB-910

£419.99  
SRP £449.99



NEW!

## Nikon 12x25 Travelite V

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SRP £142.99



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## PENTAX K-r

- ▶ 12 Megapixel stabilised CMOS sensor
- ▶ High Sensitivity up to ISO 25,600
- ▶ Continuous shooting 6 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen



K-r Black +18-55mm £429.00

Available with FREE Pentax Nylon Case

## PENTAX Q

- ▶ 12 MP CMOS sensor
- ▶ Full HD Video
- ▶ New range of lenses
- ▶ Shake reduction system
- ▶ 3.0" LCD Screen



Q + 8.5mm £399.99

Q + 8.5mm + S-15mm £519.00

## PENTAX K-5

- ▶ 16.3 Megapixel stabilised sensor
- ▶ Weatherproof body with 77 seals
- ▶ Continuous shooting 7 fps
- ▶ Sensitivity range: ISO 80-51,200
- ▶ Full HD Video



K-5 Body Only £699.00

K-5 + 18-55 WR £729.00

## PENTAX 645D

- ▶ 40 million pixels
- ▶ Low-pass-filter-less design
- ▶ 77-segment metering
- ▶ Weather resistant
- ▶ Dual SD/SDHC card slots



645D Body Only £8,799.00

645D + 55mm £8,999.95

## Pentax Lenses

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14mm f/2.8 DA ED IF SMC	£537.00
15mm f/4 ED AL DA ED SMC	£579.00
21mm f/3.2 DA ED IF SMC	£389.00
31mm f/1.8 FA SMC (Black)	£1,039.00
35mm f/2.4 SMC DA AL	£134.00
35mm f/2 FA AL SMC	£439.00
40mm f/2.8 DA SMC Limited	£329.00
43mm f/1.9 SMC FA (Black)	£649.00
55mm f/1.4 SDM DA*	£589.00
70mm f/2.4 SMC DA Limited	£389.00
77mm f/1.8 SMC DA (Black)	£789.00

200mm f/2.8 SMC DA* ED IF	£739.00
300mm f/4 SMC DA* ED IF SDM	£929.00

### MACRO LENSES

35mm f/2.8 Macro Limited	£299.00
50mm f/2.8 MACRO DFA SMC	£369.00
100mm f/2.8 D FA Macro WR	£479.00

### WIDE ZOOM LENSES

10-17mm SMC f/3.5-4.5 DA ED	£379.99
12-24mm f/4 DA ED AL (IF)	£588.00
16-50mm f/2.8 ED AL IF DA*	£629.00
17-70mm SMC DA f/4 AL IF	£389.00

### STANDARD ZOOM LENSES

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18-55mm f/3.5-5.6 DA AL WR	£174.00
18-55mm WR (Unboxed)	£74.00
18-135mm f/3.5-5.6 WR	£369.00
18-135mm WR (Unboxed)	£299.99

### TELEPHOTO ZOOM LENSES

50-135mm f/2.8 ED IF DA*	£819.99
50-200mm f/4-5.6 ED WR	£149.00
55-300mm f/4.0-5.8	£289.00
60-250mm f/4.0 ED (IF) SDM	£1,019.00

## Nikon Lenses

AF-G 10.5mm f/2.8G ED DX	£489.99
AF-D 16mm f/2.8D Fisheye	£613.99
AF-D 14mm f/2.8D	£1,249.99
AF-D 20mm f/2.8	£469.99
AF-D 24mm f/2.8D	£344.99
AF-S Nikkor 24mm f/1.4G ED	£1,603.99
AF-D 28mm f/2.8	£226.99
AF-S 35mm f/1.4G	£1,394.99
35mm f/2.0 AF Nikkor D	£262.99
35mm f/1.8 AF-S DX	£169.99
AF 50mm f/1.4D	£239.99
AF-S 50mm f/1.4G	£293.99
AF-D 50mm f/1.8	£112.99
AF-S 50mm f/1.8G	£184.99
AF-D 85mm f/1.8D	£314.99
AF-S 85mm f/1.4G	£1,249.99
AF-DC 105mm f/2.0 Nikkor	£619.99
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AF-D 180mm f/2.8 IF-ED	£628.99
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AF-S 300mm f/4 D IF-ED	£979.99
AF-S 400mm f/2.8G ED VR	£6,645.99
AF-S 500mm f/4G ED VR	£5,869.99
AF-S 600mm f/4G ED VR	£7,199.99
AF-S DX 40mm f/2.8G ED	£239.99
AF-S 60mm f/2.8G Micro ED	£409.99
AF-S 85mm f/3.5G DX Micro	£413.99
AF-S 105mm f/2.8G VR IF-ED	£612.99
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PC-E 24mm f/3.5D ED	£1,419.99
PC-E 45mm f/2.8D ED Micro	£1,419.99
PC-E 85mm f/2.8D ED	£1,399.99
AF-S 10-24mm f/3.5-5.6G DX	£666.99
AF-S DX 12-24mm f/4 G IF-ED	£829.99
AF-S 14-24mm f/2.8G ED	£1,316.99
AF-S 16-35mm f/4G ED VR	£849.99
AF-S 16-85mm f/3.5-5.6G VR	£448.99
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AF-S 17-55mm f/2.8G IF-ED	£1,079.99
AF-S 18-55mm f/3.5-5.6G II	£127.99
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AF-S 18-105mm f/3.5-5.6G VR	£215.00
AF-S 18-200mm f/3.5-5.6G VR II	£599.99
AF-S 24-70mm f/2.8G ED	£1,229.99
AF-D 24-85mm f/2.8-4	£529.99
AF-S 24-120mm f/4G ED VR	£849.99
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AF-S 55-200mm f/4-5.6G VR DX	£199.99
AF-S 55-300mm f/4-5.6G VR	£259.99
AF-S 70-200mm f/2.8 VR II	£1,629.99
AF-S 70-300mm f/4-5.6G VR	£449.99
AF-D 80-400mm f/4.5-5.6 VR	£1,184.99
AF-S 200-400mm f/4G VR II	£4,899.99
AF-S 14-24mm f/2.8G ED	£1,316.99
TC-14E II 1.4x Teleconverter	£319.99
TC-17E II 1.7x Teleconverter	£319.99
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- ▶ 12.3 MP CMOS sensor
- ▶ Full HD Movie
- ▶ 6 Creative Art Filters
- ▶ Metal Body
- ▶ 3.0" LCD Screen



£50 Cashback\*

\*Additional £50 cashback from Olympus on E-PM1 kits if bought between 01.11.11 & 29.02.12

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### E-PL1

- ▶ 12.3 MP MOS sensor
- ▶ HD Movie
- ▶ Image Stabiliser
- ▶ Art Filters
- ▶ 2.7" LCD Screen



FREE GOODS\*

\*FREE 2GB Go Digital SD Card (4060195) & Olympus E-System Case (4110100K) worth £39.98

E-PL1 Black +14-42mm £248.50

E-PL1 Black Twin Kit £399.00

## OLYMPUS

### E-PL3

- ▶ 12.3 MP MOS sensor
- ▶ Full HD Movie
- ▶ 6 Creative Art Filters
- ▶ Metal Body
- ▶ 3.0" TiN LCD



£50 Cashback\*

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## OLYMPUS

### E-P3

- ▶ 12.3 MP MOS sensor
- ▶ Full HD Movie
- ▶ Image Stabiliser
- ▶ 10 Creative Art Filters
- ▶ 3.0" LCD Touchscreen



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## Olympus Lenses

### 4/3 LENSES

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35mm f/3.5 Macro	£199.99
50mm f/2.0 ED Macro	£569.00
150mm f/2.0 ED	£1,999.00
300mm f/2.8 ED	£5,799.00
7-14mm f/4	£1,449.00
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11-22mm f/2.8-3.5	£719.00
12-60mm f/2.8-4.0 ED SWD	£899.00
14-42mm f/3.5-5.6 ED	£95.00

### 4/3 LENSES

14-42mm f/3.5-5.6 ED	£249.99
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14-54mm f/2.8-3.5 II	£549.00
18-180mm f/3.5-6.3	£419.00
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40-150mm ED (Unboxed)	£149.00
40-150mm f/4.0-5.6 ED II	£244.99
50-200mm f/2.8-3.5 ED SWD	£979.00
70-300mm f/4.0-5.6 ED	£309.99
90-250mm f/2.8	£4,699.00
EC-14 1.4x Tele Converter	£367.99

### 4/3 LENSES

12mm f/2.0	£599.99
17mm f/2.8	£249.99
45mm f/1.8	See Web
9-18mm f/4-5.6	£499.99
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## Panasonic LUMIX GX1

The LUMIX GX1, lets you take your photography to the next level in an interchangeable lens camera small enough to fit in your jacket pocket. With a chic style, exceptional image quality and intuitive features that help you get the perfect shot every time, the GX1 is designed to be your companion for all of life's precious moments.

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- Advanced AF System
- Easy Manual Control
- Stylish Classic Design



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- ▶ 3D Shooting Compatibility



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- ▶ High Speed Capture (10fps)
- ▶ Full HD Movie
- ▶ Ultra-fast shutter lag



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- ▶ Translucent Mirror Technology
- ▶ High Speed Capture (12fps)
- ▶ Full HD Movie
- ▶ Ultra-fast shutter lag



**A77 Body Only £1,099.00** **A77 +16-50mm £1,599.00**

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- ▶ Slim, light and compact
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- ▶ Full HD Movie
- ▶ 3.0" Tilt-angle LCD Screen



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## SONY NEX-C3

- ▶ 16.2 Effective Megapixels
- ▶ Stylish & simple to use
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- ▶ 3.0" AMOLED Screen
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- ▶ Fast AF

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- ▶ 20.3 Megapixel APS-C Sensor
- ▶ High Speed Capture (7fps)
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- ▶ 1080 30p Full HD Movie
- ▶ i-Function 2.0
- ▶ 3.0" VGA AMOLED Display

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CUSTOMER REVIEW: D90 + 18-105mm VR  
 ★★★★★ 'Most fun I have had with a camera in years' Crispittin - Essex



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CUSTOMER REVIEW: D700 Body  
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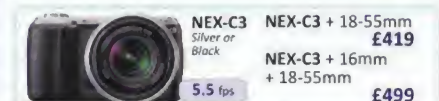
CUSTOMER REVIEW: D3s Body  
 ★★★★★ 'Superb Pro-Camera' WorcesterWeddings - Worcester  
 CUSTOMER REVIEW: D3x Body  
 ★★★★★ 'As good as it gets' Peterthegreat - Kent

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600D + 18-135mm f3.5-5.6 IS **£769**  
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£819**

CUSTOMER REVIEW: 1100D + 18-55mm II  
★★★★★ 'Great for a novice looking to improve'  
Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS  
★★★★★ 'An excellent product'  
Wheelyton - Suffolk

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8.0 fps  
1080p movie mode

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CUSTOMER REVIEW: 7D + 15-85mm  
★★★★★ 'Probably the best APS-C DSLR around'  
Shuggie - Scotland

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CUSTOMER REVIEW: 550D + 18-55mm IS  
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- Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 2x Mains Leads, Sync Cord and Deluxe Case

500/500R Twin Head	£899
500/500R + Travelpak	£1149
500/500R 3 Head	£1377.99

**BOWENS**  
Gemini Pro Series Kits:

- Flash Heads, 2x Stands, Silver/White Umbrella, Wide Angle Reflector, 60x80cm Softbox, Leads, Cables, Modelling Lamps and Case

750Pro Twin Head	£1329
750Pro + Travelpak	£1699
750Pro 3 Head	£1949
1000Pro Twin Head	£1499
1000Pro + Travelpak	£1999
1500Pro Twin Head	£1870
1500Pro + Travelpak	£2299

Back Light Stand £29.99

15" Snoot £66.99

75" Softlite £107.99

120" Reflector £46.99

Reflector Kit £111.99

60" Reflector £135.99

Softboxes From £137.99

**Lightmeters**

Sekonic L-308s	£139
L358	£219
DigiPro F	£159.99

**Paper**

Colorama	From
1.35x11m	£34.99
1.72x11m	£43.99
2.72x11m	£53.99

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BXRI Series Kits:

- BXRI Heads, 2x Portolite Softboxes, 2x ClipLock Stands, 1x Skyport Transmitter, 2x Mains Leads, Head Case and Stand Bag.

250/250 Twin Head	£754.99
250/500 Twin Head	£829
500/500 Twin Head	£889

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D-Lite II Series Kits:

- D-Lite II heads, 2x Stands, 2x 66x66cm Softboxes, 1x 16cm Reflector, 2x Carry Cases, 1x Skyport Transmitter, Leads, Cables and User Guide.

2 Twin Head	£489
2/4 Twin Head	£468.99
4 Twin Head	£549

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Style RX Series Kits:

- Style RX Heads, 2x 16cm Reflectors, 2x ClipLock Stands, 2x Translucent/Silver Umbrellas, 2x Carry Cases, Leads, Cables and User Guide.

RX600 Twin Head	£1199
RX1200 Twin Head	£1649.99

Pulsar Radio Trigger Twin Pack £219.99

Pulsar Plug-In Trigger Card From £75.99

Prolinca IR Transmitter £64.99

Ranger Quadra RX Set A £1549

Snoot & Grid Set £41.99

83cm Umbrella £24.99

Portolite 66x66cm Softbox £99.99

**Lastolite**  
EzyBalance 12% HiLite w/Train Grey £18.99

Background Support £124.99

Reflectors:

50cm	£22.99
75cm	£32.99
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120cm	£74.99

5-in-1 Reflector From £24.99

Softlite Reflector

White Softlite Reflectors:

42cm	£66.99
55cm	£80.99
70cm	£111.99

PocketWizard MiniTT1 £169

FlexTT5 £179

Plus II Set £219

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### PRINTER INK CARTRIDGES



## EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine



Cartridge Code:	Originals:	Jet Tec Compatibles:
T007 Black	<b>£22.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>
T008 Colour	<b>£18.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>
T009 Colour	<b>£26.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>
T026 Black	<b>£19.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>
T027 Colour	<b>£22.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>
T036 Black	<b>£9.99</b> 10ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>
T037 Colour	<b>£11.99</b> 25ml	<b>£4.99</b> 31ml, 3 for <b>£13.99</b>
T040 Black	<b>£39.99</b> 17ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>
T041 Colour	<b>£29.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>
T050 Black	<b>£29.99</b> 15ml	<b>£2.99</b> 16ml, 3 for <b>£7.99</b>
T051 Black	<b>£29.99</b> 24ml	<b>£2.99</b> 26ml, 3 for <b>£7.99</b>
T052 Colour	<b>£29.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>
T053 Colour	<b>£29.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>
T0341-T0347 Set of 7	<b>£119.99</b> set of 7	Check Website.
T0341/8, each	<b>£14.99</b> 17ml	Check Website.
T0342/3/4, each	<b>£17.99</b> 17ml	Check Website.
T0345/6/7, each	<b>£17.99</b> 17ml	Check Website.
T0441-T0454 Set of 4	<b>£42.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>
T0441 Black	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>
T0452/3/4, each	<b>£9.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>
T0481-T0486 Set of 6	<b>£64.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>
T0481/2/3, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>
T0484/5/6, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>
T0541/2/3/4, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>
T0551-T0554 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>
T0551 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.
T0611-T0614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>
T0711-T0714 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>
T0791-T0796 Set of 6	<b>£69.99</b> set of 6	Check Website.
T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.
T0801-T0806 Set of 6	<b>£49.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>
T0870-T0879 Set of 8	<b>£76.99</b> set of 8	Check Website.
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.
T0961-T0969 Set of 8	<b>£78.99</b> set of 8	Check Website.
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	Check Website.
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	Check Website.
T1281-T1284 Set of 4	<b>£26.99</b> set of 4	<b>£14.99</b> set of 4
T1281 Black	<b>£7.99</b> 5.9ml	<b>£4.99</b> 13ml
T1282/3/4, each	<b>£6.99</b> 3.5ml	<b>£3.99</b> 10ml
T1291-T1294 Set of 4	<b>£37.99</b> set of 4	<b>£16.99</b> set of 4
T1291 Black	<b>£10.99</b> 11.2ml	<b>£5.49</b> 16ml
T1292/3/4, each	<b>£9.99</b> 7ml	<b>£4.49</b> 13ml
T1571-9, each <b>NEW</b>	<b>£20.99</b> 25.9ml each or <b>£164.99</b> set of 8	
T1591-9, each <b>NEW</b>	<b>£14.99</b> 17ml each or <b>£109.99</b> set of 8	
T5591-6, each	<b>£12.99</b> 13ml each or <b>£64.99</b> set of 6	

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EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	<b>£44.99</b>
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EPSON Stylus Pro 4880:		
	T6051/6052/6056/6053/6054/6055/6056/605C/6057/6138/6059 110ml	<b>£44.99</b>
	T6061/6062/6068/6063/6064/6065/6066/606C/6067/6148/6069 220ml	<b>£69.99</b>
EPSON Stylus Pro 7800, 7880, 9800:		
	T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml	<b>£44.99</b>
	T6031/6032/6038/6033/6034/6035/6036/603C/6037/6128/6039 220ml	<b>£69.99</b>

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BC16 B/C/M/Y 15ml	<b>£2.99</b>
BC16 P/C/M/R/G 15ml	<b>£2.99</b>
PG15 Black 29ml	<b>£4.99</b>
CL18 B/C/M/Y/PC/PM 15ml	<b>£3.99</b>
PG1520 Black 19ml	<b>£3.99</b>
CL1521 B/C/M/Y/GY 9ml	<b>£3.99</b>
PG1525 Black 19ml	<b>£4.99</b>
CL1526 B/C/M/Y/GY 9ml	<b>£3.99</b>
BC124 Black 9ml	<b>£1.99</b>
BC124 Colour 16ml	<b>£2.99</b>
PG37 Black 12ml	<b>£9.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
PG510 Black 11.5ml	<b>£13.99</b>
PG512 Black 19ml	<b>£14.99</b>
CL38 Black 12ml	<b>£12.99</b>
CL41 Colour 16ml	<b>£12.99</b>
CL51 Colour 24ml	<b>£16.99</b>
CL512 Colour 11.5ml	<b>£15.99</b>
CL513 Colour 15ml	<b>£16.99</b>

#### Canon Originals

BC13e Black 26ml	<b>£10.99</b>
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BC16 P/C/M/R/G 13ml	<b>£9.99</b>
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CL18 P/C/M/R/G 13ml	<b>£11.99</b>
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PG19 P/C/M/R/G/GY 14ml	<b>£10.99</b>
PG1520 Black 19ml	<b>£9.99</b>
CL1521 B/C/M/Y/GY 9ml	<b>£8.99</b>
PG1525 Black 19ml	<b>£8.99</b>
CL1526 B/C/M/Y/GY 9ml	<b>£8.99</b>
PG37 Black 11ml	<b>£12.99</b>
PG40 Black 15ml	<b>£15.99</b>
PG50 Black 22ml	<b>£22.99</b>
PG510 Black 9ml	<b>£11.99</b>
CL38 Colour 9ml	<b>£15.99</b>
CL41 Colour 12ml	<b>£16.99</b>
CL51 Colour 21ml	<b>£26.99</b>
CL512 Photo 21ml	<b>£19.99</b>
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No.57 Colour 24ml	<b>£12.99</b>
No.58 Photo 24ml	<b>£12.99</b>
No.78 Colour 36ml	<b>£9.99</b>
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No.300XL Colour 18ml	<b>£16.99</b>
No.337 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
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No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£17.99</b>
No.338 Black 11ml	<b>£17.99</b>
No.339 Black 21ml	<b>£24.99</b>
No.343 Colour 7ml	<b>£18.99</b>
No.344 Colour 14ml	<b>£26.99</b>
No.350 Black 4.5ml	<b>£11.99</b>
No.351 Colour 3.5ml	<b>£13.99</b>
No.363 Black 5ml	<b>£13.99</b>
No.363 C/M/Y/PC/PM each	<b>£8.99</b>
No.364 Black 5ml	<b>£8.99</b>
No.364 P/C/M/Y 3ml each	<b>£7.99</b>
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No.901 Colour 9ml	<b>£16.99</b>
No.920XL Black 49ml	<b>£19.99</b>
No.920XL C/M/Y 6ml each	<b>£8.99</b>
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No.17 Black	<b>£9.99</b>
No.26 Colour	<b>£12.99</b>
No.27 Colour	<b>£11.99</b>
No.31 Photo	<b>£9.99</b>
No.32 Black	<b>£9.99</b>
No.33 Colour	<b>£11.99</b>
No.34 Colour	<b>£11.99</b>
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No.1 Colour	<b>£16.99</b>
No.14 Black	<b>£16.99</b>
No.15 Colour	<b>£18.99</b>
No.17 Black	<b>£13.99</b>
No.23 Black	<b>£14.99</b>
No.24 Colour	<b>£16.99</b>
No.27 Colour	<b>£14.99</b>
No.28 Black	<b>£13.99</b>
No.29 Colour	<b>£14.99</b>
No.32 Black	<b>£15.99</b>
No.33 Colour	<b>£17.99</b>
No.36 Black	<b>£16.99</b>
No.37 Colour	<b>£18.99</b>
No.43 Colour	<b>£22.99</b>
No.44 Black	<b>£18.99</b>
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LC970 / 1000 C/M/Y	<b>£2.99</b>
LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Black	<b>£3.99</b>
LC980 / 1100 C/M/Y	<b>£2.99</b>
LC980 / 1100 Set of 4	<b>£11.99</b>
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4GB Class 10	£19.99	£6.99
8GB Class 10	£29.99	£9.99
16GB Class 10	£49.99	£19.99

**USB Pen Drives**

2GB Transcend	£8.99	£4.69
4GB Transcend	£14.99	£4.99
8GB Transcend	£19.99	£8.99
16GB Transcend	£34.99	£16.99

### Lexar

**Compact Flash**

8GB 60MB/s	£148.46	£38.99
8GB 30MB/s	£177.38	£47.99
16GB 60MB/s	£264.25	£68.99
16GB 30MB/s	£271.30	£94.99

**SD Cards**

8GB Class 10	£70.46	£21.99
16GB Class 10	£130.73	£40.99

### SanDisk

**Sandisk Ultra 30MB/s**

4GB 30MB/s	£21.76	£14.99
8GB 30MB/s	£36.12	£23.99
16GB 30MB/s	£70.06	£46.99

**Sandisk Extreme 40&60MB/s**

4GB 40MB/s	£36.34	£21.99
8GB 40MB/s	£67.02	£38.99
16GB 40MB/s	£116.19	£68.99
32GB 40MB/s	£208.89	£134.99

**Sandisk Blue C2: 5MB/s**

2GB 5MB/s	£8.27	£4.99
4GB 5MB/s	£12.41	£6.49
8GB 5MB/s	£24.10	£11.99

**Sandisk Ultra C4: 15MB/s**

2GB 15MB/s	£9.57	£5.99
4GB 15MB/s	£15.66	£7.99
8GB 15MB/s	£27.65	£14.99
16GB 15MB/s	£57.22	£28.99

**Sandisk Extreme C10: 30MB/s**

4GB 30MB/s	£21.35	£11.99
8GB 30MB/s	£37.42	£18.99
16GB 30MB/s	£52.92	£37.99
32GB 30MB/s	£92.02	£74.99

**Sandisk Extreme Pro UHS1: 45MB/s**

8GB 45MB/s	£54.54	£27.49
16GB 45MB/s	£103.58	£58.99

**xD Picture Cards**

2GB Olympus	£24.99	£14.99
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## BATTERIES & CHARGERS

**Standard Rechargeables**

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4

AAA 1000mAh Duracell	£6.99	
AAA 2450mAh Duracell	£6.99	
AA 2700mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Duracell	£14.99	£9.99

**ReCyko+ Rechargeables**

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 550mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

**Ultimate Lithium**

Ennergizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

**Universal Charger**

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, phones, iPods and more! Mains power cable, plus 12V car charger. Full details on our website.

**Dedicated Charger**

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger.

**Coin Cells, etc**

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£3.99
CRV3 Energizer Lithium (1)	£5.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Full range of coin cells in stock

## SQUARE FILTERS

### P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**P-Type Adapter Rings**

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

**P-Type Holders**

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

**P-Type Bellows Hood**

A new design of Bellows Hood that slots into the front slot of a standard P-Type Holder.

**P-Type Filter Wallet**

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters.

**P-Type Neutral Density Filter Kit**

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Filter, 1x ND8 Filter, 1x ND16 Filter, 1x ND32 Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm). Just £49.99 - saving nearly £5 on the individual prices.

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

Many more P-Type filters in stock!

## LENS HOODS & CAPS

**Bayonet-Fit Lens Hoods**

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

**Screw-Fit Lens Hoods**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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**Lens Caps**

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm

We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

## SPIRIT LEVELS

**Bubble Spirit Levels**

These simply mount onto the hot shoe of a DSLR camera

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

**Seculine Digital Spirit Level**

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

## CLEANING

**Sensor Cleaning - DRY**

Sensor Loupe 7X with LED	£69.99
ZEElon Anti-static Brush	£37.99
SL788 Arctic Butterfly	£69.99

**Sensor Cleaning - WET**

Cleaning Solution (7.5ml)	£15.99
Cleaning Swabs (12)	£29.99
EZ Kit (1ml Solution, 4 Swabs)	£14.99

**Camera / Lens Cleaning**

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£6.99
Camlink 5-in-1 Clean Kit	£4.29

Massive range of cleaning equipment on our website and in stock.

## SCREW-TYPE FILTERS

### KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

**UV / Haze Filters**

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

**Circular Polarising Filters**

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

**Skylight Filters**

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

**Close Up Filter Sets**

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

**Lens Converters**

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

**Starburst Filters**

These add a dramatic star cross flare to bright light sources, such as street lights. They also give a slight soft focus effect.

52mm Starburst x4/6/8	£11.99
58mm Starburst x4/6/8	£15.99
67mm Starburst x4/6/8	£21.99
72mm Starburst x4/6/8	£27.99

More sizes in stock, from 46 to 82mm!

**Starburst Filters**

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

### Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II B version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

**FaderND MkII (2-8 stop)**

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

**ND500MC (fixed 9 stop)**

58mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

Genuine LightCraftWorkshop filters - beware of imitations!

## STEPPING RINGS

**Step-Up and Step-Down Rings**

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!

This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

## MACRO PHOTOGRAPHY

**Reversing Rings - £12.99**

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm  
Nikon: 52, 55, 58, 62, 67mm  
Pentax K: 52, 55, 58, 62, 67mm  
Olympus: 52, 55, 58, 62, 67mm  
Sony: 52, 55, 58, 62, 67mm

**Extension Tubes**

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes £17.99  
Autofocus Tubes £134.99

**Extension Bellows**

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

**Right Angle Viewfinders**

Adjustable eyepiece, adjustable magnification 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

Telephone: 01926 339977 or 0800 1077 211

[www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB





# Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on [www.facebook.com/premierink](http://www.facebook.com/premierink)

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



## CAMERA BAGS

**thinkTANK** photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

<b>Retrospective 20</b> £128	<b>Sling-O-Matic 20</b> £126	<b>Digital Holster 50 V2.0</b> £66
<b>Airport International V2.0</b> £258	<b>Streetwalker</b> £109	<b>Urban Disguise 50 V2.0</b> £141

**Billingham**

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

<b>The Hadley Pro</b> Based on the Hadley Original, the Hadley Pro features a number of additional features including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. <b>The Hadley Pro £149.99</b>	<b>The 5 Series</b> A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
<b>More Billingham Bags</b> <b>NEW</b> Billingham f2.8 £139.99 <b>NEW</b> Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packaging £224.99 The Classic 550 £474.99	<b>The 07 Range</b> New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
<b>Billingham Accessories</b> Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

<b>Kata 3N1-10</b> External Dimensions: 41.0 x 22.0 x 18.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £64.99	<b>Kata 3N1-20</b> External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £74.99
<b>Kata 3N1-30</b> External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £84.99	<b>Kata 3N1-33</b> £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a '15" laptop compartment. See website for details.
<b>Kata 3N1-Tripod Holder</b> £16.99 For Kata 3N1 bags.	

**IMPROVED - Kata DPS Digital Rucksack**

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3x single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465/ £59.99 DR-466/ £64.99 DR-467/ £69.99

<b>DC Shoulder Bags</b> A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC 437 £32.99 DC 439 £36.99 DC 441 £39.99 DC 443 £42.99 DC 445 £49.99	<b>Insertrolley</b> Compatible with many Kata bags £52	<b>DL10 Grip Hostler</b> £21.99 <b>DL12 Grip Hostler</b> £25.99 <b>DL14 Grip Hostler</b> £31.99 <b>DL16 Grip Hostler</b> £49.99 <b>DL18 Grip Hostler</b> £59.99 <b>CS15 Camera Satchel</b> £89.99 <b>CS17 Camera Satchel</b> £99.99 <b>PR420 Press Reporter Bag</b> £109.99 <b>PR460 Press Reporter Bag</b> £149.99 <b>DL210 Bumblebee Backpack</b> £294.99 <b>PL74 FlyBy Rolling Bag</b> £219.99
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Entire Kata range available!

## RAIN COVERS

<b>OpTech Rainsleeve</b> Unique eyepiece opening and drawing lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. Standard £5.99 Flash £7.99	<b>Kata Elements Covers</b> Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	<b>Think Tank Hydrophobia</b> The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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**VANGUARD**

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £49.99  
UP-Rise 33 Messenger £59.99  
UP-Rise 38 Messenger £69.99

Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 142 Zoomster £29.99  
UP-Rise 152 Zoomster £34.99  
UP-Rise 34 Slingbag £49.99  
UP-Rise 43 Slingbag £59.99  
UP-Rise 45 Backpack £69.99  
UP-Rise 46 Backpack £84.99  
UP-Rise 48 Backpack £94.99

Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, bottle holder and accessory clips.

Outlawz 162 £49.99  
Outlawz 172 £59.99

Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99  
Adaptor 46 £69.99  
Adaptor 48 £79.99

BIIN 37 Slingpack £29.99  
BIIN 47 Slingpack £39.99  
BIIN 50 Backpack £44.99  
BIIN 59 Backpack £54.99  
Herald 28 Shoulder Bag £89.99  
Herald 38 Shoulder Bag £129.99

Entire Vanguard range available!

**tamrac**

Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort. Fully MAS compatible.

Expedition 4X £89.99  
Expedition 5X £104.99  
Expedition 6X £119.99  
Expedition 7X £149.99  
Expedition 8X £169.99  
Expedition 9X £189.99

**Aero Speed Pack**  
Dual access, dual compartment photo backpacks, with front and side openings.  
SpeedPack 75 £62.99  
SpeedPack 85 £82.99

Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X £29.99  
Velocity 7X £39.99  
Velocity 8X £44.99  
Velocity 9X £49.99  
Velocity 10X £59.99

Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £12.99  
Lens Case Pro 50 £11.99  
Lens Case Pro 100 £12.99  
Lens Case Pro 200 £13.99  
Flash Case Medium £10.99  
Flash Case Large £11.99  
Rain Cover Medium £19.99  
Rain Cover Large £23.99  
MAS Belt Medium £19.99

## LIGHT METERS

**SEKONIC**

**L758DR DigitalMaster** £439.99  
**L398A Deluxe III** £134.99  
**RT-32 Radio Trigger Module** £89.99  
**Grey Card** £27.99  
**Profile Target SEPT2** £129.99

**L208 TwinMaster**

Analogue, incident and reflected, ambient light only.  
£74.99  
**L3085 FlashMate** £149.99  
Digital, incident and reflected, ambient and flash light.  
**L358 FlashMaster** £219.99  
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

**GOSSEN**

**Gossen DigiSix** £119.95  
**Gossen DigiFlash** £139.95  
**Gossen DigiPro F** £169.95  
Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.

## FLASH TRIGGERS

**Hahnel Combi TF**  
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.  
Receiver & Transmitter £49.99  
Extra Receivers £34.99

**Yongnuo CTR-301P**  
Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.  
Receiver & Transmitter £29.99  
Extra Receivers £19.99

**Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560** also available soon! Please check website...

**PocketWizard**

Full range of Pocket Wizard cables stocked.  
2x Plus II £384 £299  
1x MiniTT1 2x FlexTT5 £699 £499

**Nissin**

12 free Energizer batteries with every Nissin Flashgun

**Nissin Di866 Speedlite**  
The world's most powerful nohotse flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual override. Covering a range of focal lengths from 24-105mm and including a built-in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading images.

£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 40m/ISO100. Incredibly specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF-assist light and energy saving auto-off circuit.

£149.99 £129.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.

£92.99 £79.99

**Metz**

12 free Energizer batteries with every Metz Flashgun

**NEW METZ RANGE**  
Metz 24 AF-1 £59.99  
Metz 36 AF-5 £79.99  
Metz 44 AF-1 £149.99  
Metz 50 AF-1 £189.99  
Metz 58 AF-2 £299.99

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at [www.premier-ink.co.uk](http://www.premier-ink.co.uk)

**Marumi DRF14 Ring Flash**

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

£119.99

TTL Flash Cord Coiled £24.99

TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

## FLASH DIFFUSERS

**Bounce Flash Diffuser**  
These popular, simple opaque plastic diffusers snap fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX  
Canon 430EX / 430EX II / 550EX  
Canon 580EX / 580EX II  
Nikon SB800 / SB800 / SB900  
Nikon SB24 / SB25 / SB26 / SB28  
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1  
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FZ

£10.99

**Inverted Dome Pro Flash Diffuser Set**  
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Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc.

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<b>Westcott 28" Apollo Flash Kit</b> Including shoe mount, umbrella and light stand. £119.99	<b>Westcott Umbrella Flash Kit</b> Including shoe mount, umbrella and light stand. £64.99
<b>Westcott 5-in-1 Reflector Kit</b> Including reflector, light stand and light stand. £410 £74.99	<b>Lastolite Flashgun TiltHeads</b> These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashguns, plus umbrellas, to a lightstand. TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99
<b>Lastolite Ezybox Hotshoe</b> Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case. 22cm Ezybox Speedlite NEW £44.99 38cm Ezybox Hotshoe £84.99 38cm Ezybox Hotshoe Kit £156.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99	<b>Colour Balance and Exposure Control</b> Handy pop-up colour balance and exposure control grey/white cards. EzyBalance 30cm £17.99 EzyBalance 50cm £29.99

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## SHUTTER RELEASES

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The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

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RRP: £89.99  
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Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

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190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
<b>£114.99</b>	<b>£129.99</b>
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
<b>£229.99</b>	<b>£259.99</b>
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
<b>£239.99</b>	<b>£269.99</b>

### MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
<b>£29.99</b>	<b>£34.99</b>	<b>£143.99</b>
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
<b>£35.99</b>	<b>£47.99</b>	<b>£49.99</b>

### MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
<b>£31.99</b>	<b>£14.99</b>	<b>£26.99</b>
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 quick release
Weight: 0.32kg Load: 4.0kg	Weight: 0.46kg Load: 5.0kg	Weight: 0.67kg Load: 8.0kg
<b>£46.99</b>	<b>£54.99</b>	<b>£84.99</b>
324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg	Weight: 0.6kg Load: 10.0kg	Weight: 0.65kg Load: 10.0kg
<b>£99.99</b>	<b>£149.99</b>	<b>£199.99</b>
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg	Weight: 1.42kg Load: 8.0kg	Weight: 1.22kg Load: 5.0kg
<b>£59.99</b>	<b>£104.99</b>	<b>£149.99</b>
056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 q/r	
Weight: 0.59kg Load: 3.0kg	Weight: 0.43kg Load: 3.0kg	
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### VANGUARD

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### VANGUARD PRO TRIPODS

<b>AltaPRO 263AT Tripod</b> Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm   <b>£119.99</b>	<b>AltaPRO 264AT Tripod</b> Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm   <b>£129.99</b>		
<b>PRO 253CT</b> Carbon Fibre 3-section legs, MACC column Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£224.99</b>	<b>PRO 254CT</b> Carbon Fibre 4-section legs, MACC column Weight: 1.57kg Load: 7.0kg Folded: 53cm Height: 155cm <b>£244.99</b>	<b>PRO 283CT</b> Carbon Fibre 3-section legs, MACC column Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm <b>£249.99</b>	<b>PRO 284CT</b> Carbon Fibre 4-section legs, MACC column Weight: 1.73kg Load: 8.0kg Folded: 53cm Height: 160cm <b>£269.99</b>

### VANGUARD PRO MONOPODS

AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51cm Height: 158cm
<b>£39.99</b>	<b>£46.99</b>	<b>£99.99</b>

### VANGUARD PRO HEADS

SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg	Weight: 0.25kg Load: 6.0kg	Weight: 0.39kg Load: 10.0kg
<b>£39.99</b>	<b>£49.99</b>	<b>£59.99</b>
PH22 Pan / Tilt	PH32 Pan / Tilt	GH100 Pistol Grip
3-way fluid head, magnesium, spirit level, quick release	3-way fluid head, magnesium, spirit level, quick release	New for 2011, award-winning pistol grip ball head
Weight: 0.34kg Load: 3.0kg	Weight: 0.42kg Load: 5.0kg	Weight: 0.75kg Load: 6.0kg
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This is just a small selection of the VANGUARD range now available for demonstration in our showroom in Leamington Spa

### KOOD

A284 Tripod	C2504 Monopod
Aluminium 4-section	Carbon Fibre 4-section
Weight: 2.17kg Load: 8.0kg Folded: 56cm Height: 154cm	Weight: 0.59kg Load: 4.0kg Folded: 47cm Height: 153cm
<b>£73.99</b>	<b>£59.99</b>

BH02 Ball Head	BH05 Ball Head	BH22 Ball Head	BH25 Ball Head
Quick release plate, spirit level, 360 degree rotation, dual control knobs	Weight: 0.42kg Load: 12.0kg	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
<b>£22.99</b>	<b>£29.99</b>	Weight: 0.4kg Load: 8.0kg	Weight: 0.4kg Load: 8.0kg
		<b>£31.99</b>	<b>£37.99</b>

### hähnel

Triad 30 Lite	Triad 40 Lite	Triad 60 Lite
4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with BH50 alloy ball head, and carrying case.	Including BH40 alloy ball head.	Including 3-way fluid damped pan/tilt head.
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<b>£39.99</b>	<b>£49.99</b>	<b>£59.99</b>

"An excellent value for money tripod" Amateur Photographer Magazine

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12-24 F4.5/5.6 EX DG macro MKII	£679	70-300 F4.5/5.6 APO DG mac	£189
12-24 F4.5/5.6 EX DG PKAF only	£549	85 F1.4 EX DG HSM	£759
17-50 F2.8 EX DC OS HSM	£569	120-300 F2.8 EX DG OS CAF/NAF	£2099
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50 F1.4 EX DG	£379	500 F4.5 EX DG	£3799
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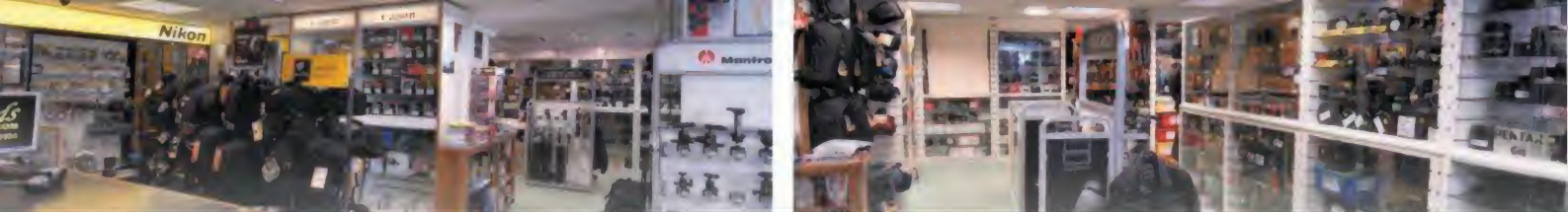
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1D MKIII body		£1499	1.4x ext tube	£199	300 F4.5 IS L M-Box	£329	Winder A	£29	Polaroid back	£29	TAM 90 F2.8 Di mint box	£49	70-300 F4.5/5.6 DIII VC	£299	Auto ext tube 14 or 25 each	£39
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BG-E1		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	SIGMA CAF USED	£99	12-24 F4.5/5.6 DX	£199	20-70 F2.8 EX DG	£199	SB-28	£49	20-70 F2.8 EX DG	£199
BG-E2		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E3		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E4		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E5		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E6		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E7		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E8		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E9		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E10		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E11		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E12		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E13		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E14		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E15		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E16		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E17		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E18		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E19		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E20		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E21		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E22		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E23		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E24		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E25		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E26		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E27		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E28		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E29		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E30		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E31		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E32		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E33		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E34		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E35		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E36		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E37		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
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BG-E39		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E40		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E41		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E42		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E43		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E44		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E45		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E46		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E47		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E48		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E49		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E50		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E51		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E52		£149	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199	100 F4.5 PE	£199
BG-E53		£149	100 F4.5 PE	£199	100 F4.											





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- 91,000 pixel sensor for metering, white balance, flash exposure, face detection and active d-lighting.
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- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
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- Twin card slots - one Compact Flash and one XQD.

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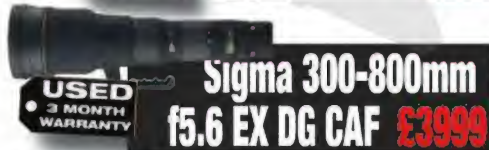
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Sigma 28mm F1.8 EX DG.....	E++ £199 - £259	400mm F4.5 ED AI.....	Exc £649		
Sigma 28-300mm F3.5-6.3 DG.....	E++ £149	400mm F5.6 IFED AIS.....	E+ £749		
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Sigma 105mm F2.8 EX DG Macro.....	E+ £259	S817 Speedlight.....	E+ / E++ £339		
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Tokina 16-50mm F2.8 ATX Pro.....	E++ £249	OM2N Chrome + 50mm F1.8.....	E+ £69		
Tokina 24-200mm F3.5-5.6 ATX.....	Unused £129 - £149	OM2N Chrome Body Only.....	E+ £75 - £79		
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SR23 Speedlight.....	E++ £29 - £35	135mm F4.5 Zuiko Macro.....	E++ £249		
SR24 Speedlight.....	E+ £49	300mm F4.5 Zuiko.....	E+ £99		
SR27 Speedlight.....	E+ £59	400mm F6.3 Zuiko.....	E++ £399		
SR28 Speedlight.....	E+ £59	F280 Flash.....	E+ £249		
SR29 Speedlight.....	E+ £179	T10 Ringflash.....	E+ £75		
SBS00X Speedlight.....	E+ £79	T18 Flash.....	E+ / E++ £10 - £15		
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105mm F2.4.....	E+ £199				
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150mm F2.8 Takumar.....	E+ £99				
165mm F2.8.....	As Seen / E+ £99 - £199				
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200mm F4 Takumar.....	E+ / E+ £119 - £199				
300mm F4.....	E+ / E+ £199 - £349				
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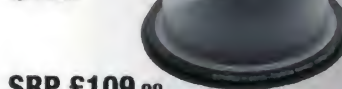
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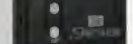
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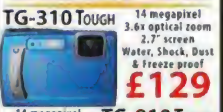
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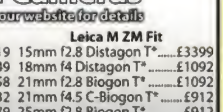
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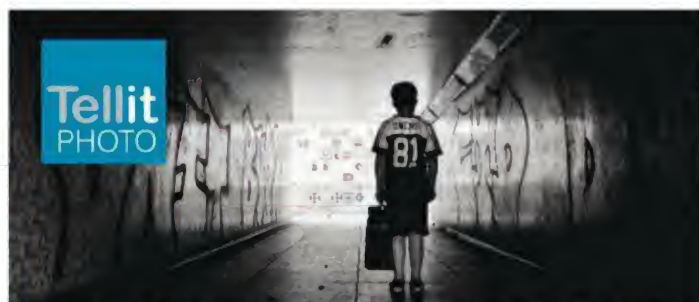
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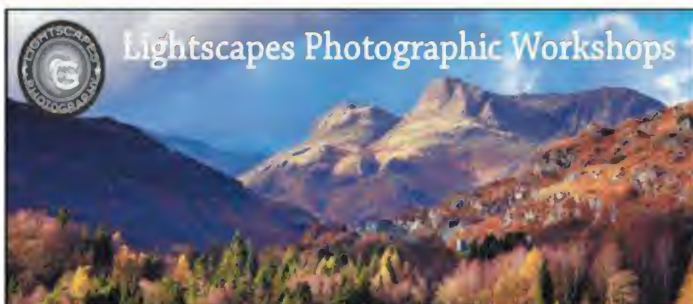
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# ROGER HICKS

**If a copy of a work of art is indistinguishable from the real thing, does it really matter which one you own?**

**WHAT** is the difference between a copy and the real thing? What, in any case, qualifies as a 'copy'? Consider a vintage Ansel Adams print, made at around the time the picture was taken, signed by the Master. If half a dozen exist (making it a 'limited edition'), that's still six copies: can you think of another, better word than 'copy'?

Now consider the same print, made 30 years later, but still by Ansel Adams. And the same print, made from the original negative by one of his acolytes. And a photomechanical reproduction, be it never so good. The market has absolutely no difficulty in deciding the relative financial values of these four kinds of 'copy'. If you prefer another photographer to Ansel Adams, substitute their name instead, such as Ralph Gibson or Sebastião Salgado.

For that matter, it doesn't have to be a photographer. Throughout history, there have been painters good enough to make copies of others' works that are indistinguishable from the real thing. Several have been caught out only by chemical analyses of paints that were not available to the original artists.

Confirming that something is 'real' is often called 'provenance', but why does it matter that this was actually painted by Picasso or Rembrandt, so long as it is indistinguishable? For that matter, Picasso is reputed to have said, 'I often fake Picassos.'

The answer seems to be that we demand some sort of link with the artist's 'vrit', a 19th century word meaning 'life force', most often encountered today in the word Bovril, ox-life-force. The word was invented by Edward Bulwer-Lytton, also credited with the immortal opening lines, 'It was a dark and stormy night...'

Be that as it may, the artist's vrit must in some way be mysteriously infused into the art. Otherwise, why should we care? A cynic might reply that it's a simple matter of money: the real thing is rarer, and therefore more valuable. But this doesn't have much to do with art.

As a rule, the more effort the artist has put into his work (which mostly means the more of his time), the more of his vrit it is generally perceived as containing; and, to many, the more it is 'worth'. This explains why

Andy Warhol is so despised by vrit-collectors, but quite well regarded by art collectors. He is also widely admired by the mindless rich, who see art only as an investment, but this is another story.

As much as I hesitate to place myself in the company of Adams, Gibson, Salgado, Rembrandt, Bulwer-Lytton and Warhol, the question of vrit and 'the real thing' recently raised its head in my own photography. I have long been an admirer of paper-negative prints from the dawn of photography. I don't want to fake them. I just want to recreate that air of mystery and timelessness, the broad masses of light and shadow and almost total lack of detail.

It is, of course, perfectly feasible to recreate

them using the original technology, even (had I the inclination) to the point of grinding my own lens and building my own sliding-box camera, never mind the relatively simple matter of coating paper with silver salts and developing the images in gallic acid. I can't help suspecting that if I went to all that trouble, I could

probably establish a name for myself on the fine-art circuit. It does seem, after all, that a fair swathe of photographic fine art is based at least as much upon obscurity and difficulty as upon artistic merit.

The only trouble is, I'm lazy. I'm also cynical. Although I actually do know quite a bit about art, I also know what I like. Ignoring the past few decades, because it always takes a bit of a run-up before I appreciate anything new, my tastes are pretty catholic, from Breugel to Lichtenstein via Alma-Tadema. Not only do I know what I like, I also know that I rarely give a stuff about how it was created. That's the artist's problem, not mine – except when I'm the artist.

Which is why, when I recently tried the zone plate in my Monochrom Subjectiv mount on a digital camera, I thought, 'Hmmm. I could convert these to black & white, tone them, print them on a heavy rag paper with an inkjet printer and end up with something remarkably close to a paper-negative print.'

Which I accordingly did, with results I rather like. Would there be more vrit in the pictures if I had made paper negatives? Or is it (as we constantly pretend) only the picture that counts? **AP**

**'The answer seems to be that we demand some sort of link with the artist's vrit, a 19th century word meaning "life force"'**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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